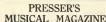
# THE ETUDE

Presser's Musical Magazine



SEPTEMBER 1916

PRICE 15¢ \$1:50 PER YEAR



CONTENTS FOR SEPTEMBER

The World of Music	621
Editorial	623
Buttonial	
Stephen Foster's Versatility	624
Talking Too Much	624
Some Musical Signposts	624
Some stustest signposts	
Black and White Horses Mrs. P. R. Turner	624
Recollections of Foster's Last DaysMrs. P. Duer	625
An Valence of Control	
An Intimate View of Stephen Foster	626
The Training of the Thumb Cuthbert A. Harris	627
The Shortest Way	628
A CLUB THE THE STATE OF THE STA	
A Sight Reading Contest H. R. Robinson	628
Stephen Foster's Romantic Career.	
Chas, A. Ingraham	629
Martin Walter V.	
Music's Written Language A. L. Manchester	630
The Advantage of Slow Practice B. Schwartz	630
Compound Measures	631
Compound Measures	
Popularizing Good Music	632
Some Curious Musical Instruments	632
Beauty and Originality of Haydn's Sonatos,	000
or trayens of trayens sometos,	000
Clarence Hamilton	633
The Generosity of Franz Liszt	634
Two Great Innovators	635
Are You a Solomaniac?	636
Are fou a Solomaniac	
Forcing Children to Study W. M. Derthick	637
Burns and Schuhert, J. F. Rogers	638
There Old Disease	
Those Old PlecesLaura R. Balgue	638
Teachers' Round Table N. J. Corey	639
Study Notes on Etude Music	640
West and the state of the state	030
Waste Motion in Finger Practice,	
Ralph K. Buckland	640
Music Study as an Investment George Hahn	665
Robert Schumann's Wedding Gift	665
Acoust Schumann's Hedding Gift	
Department for Singers	666
Department for Organists	670
Music Lovers' Digest	673
Music Digest	
Department for Violinists	674
Department for Children Jo-Shipley Watson	676
Musical Questions Answered	687
manifest december armaneted	001
MUSIC	
A Morning in the Woods	641
Comments of Charles Waster To To Ott 1	041
Souvenir of Stephen Foster R. H. Stulwitt	642
At Evening	644
Dance of Gnomes	645
The Mill (Four Hands) A. Jensen	646
En Masque	
E.H. Kittredge	650
Whim	652
Valse Nocturne P. Brownoff	654
	654
The Dance Begins	655
The Dance Begins	656
The Dance Begins. M. Paloverde The Ghost. G. N. Rockwell Dance of the Goldles F. F. Rarker	656
The Dance Begins M. Paloverde The Ghost G. V. Rockwell Dures of the Galille F. F. Barker Jolly Teddy Bears J. H. Rouers	656
	656 657
	656 657 658
	656 657 658 659
	656 657 658 659
Joily Teddy Bears. J. H. Royers Poinsetta. M. Bilbro June Flowers. M. Loeb-Evans Cecilia, Sing! (Vocal). Tod B. Galloway Mary O' the Mill (Vocal). F. Corchett	656 657 658 659 660
Joily Teddy Bears. J. H. Royers Poinsetta. M. Bilbro June Flowers. M. Loeb-Evans Cecilia, Sing! (Vocal). Tod B. Galloway Mary O' the Mill (Vocal). F. Corchett	656 657 658 659 660 661
	656 657 658 659 660

### A Self Help Education

THE main difference between the self trained man and the teacher trained man is that one has been obliged to pick out his own education from actual life and from text books that may fall into his hands, the other has it all carefully planned out and delivered to him in regularized form by a teaching specialist. Always have a good teacher if you possibly can, but if you cannot it is encouraging to remember that hundreds of successful musicians have written us that they have received the better part of their training entirely through advice, information and suggestions that they have received from The ETUDE. If you know of any student forced to study without a teacher remember that THE ETUDE will man and the teacher trained man is that one out a teacher remember that THE ETUDE will make his road safer, easier and shorter. Remember that Shakespeare, Wagner, Edison and Lincoln were self made men.

# MUSICAL MAGAZINE



The World of Music	621	
Editorial	623	
Stephen Foster's Versatility	624	
Stephen Foster's versatility		
Talking Too Much	624	
Some Musical Signposts	624	
Black and White Horses Mrs. P. R. Turner	624	
Recollections of Foster's Last DaysMrs. P. Duer	625	
An Interest Tile of Control Days Mrs. P. Duer		
An Intimate View of Stephen Foster	626	
The Training of the Thumb Cuthbert A. Harris	627	
The Shortest Way	628	
A Sight Reading Contest	628	
Stephen Foster's Romantic Career,	Ono	
Stephen Poster's Komantic Career,	000	
Chas. A. Ingraham	629	
Music's Written Language A. L. Manchester	630	
The Advantage of Slow Practice B. Schwartz	630	
Compound Measures	631	
Popularizing Good Music	632	
Some Curious Musical Instruments		
Some Carlous musical instruments	632	
Beauty and Originality of Haydn's Sonatos,		
Clarence Hamilton	633	
The Generosity of Franz Liszt	634	
Two Great Innovators	635	
Are You a Solomaniac?	636	
Forcing Children to Study	637	
Forcing Chitaren to Study W. M. Derthick		
Burns and Schuhert	638	
Those Old PlecesLaura R. Balgue	638	
Teachers' Round Table N. J. Corey	639	
Study Notes on Etude Music	640	
Waste Motion in Finger Practice,	010	
Ralph K. Buckland	040	
	640	
Music Study as an Investment George Hahn	665	
Robert Schumann's Wedding Gift	665	
Department for Singers	666	
Department for Organists		
Music Lovers' Digest	673	
Donoutmont for Vielinista	674	
Department for violinists		
Department for Violinists	676	
Musical Questions Answered	687	
MUSIC		
PIUSIC		
A Manufact to the Western Co. of the		
A Morning in the Woods	641	
Souvenir of Stephen roster R. H. Stulwitt	642	
At Evening	644	
	645	
The Mill (Four Hands) Jensen En Masque	646	
En Masque	650	
Whim R. Schumgen	652	
Whim	654	
The Pablit Hunt	654	
The Rabbit Hunt. A. Quinn The Dance Begins M. Paloverde The Ghost G. N. Rockwell		
The Dance Degins	655	
The Ghost	656	
	657	
Jolly Teddy Bears	657	
Poinsetta	658	
June Flowers M. Loch-Evans	659	
Cecilia, Sing! (Vocal)	660	
Mary O' the Mill (Vocal) F. Corbett	661	
When (Vocal) A T Grandeld	662	
Sylvan Dance (Violin and Plana).	302	
Solid   Soli	663	
Telumphal Song (Pina Organ) P Diggle	664	
assumption tools (a spe Official) Diggie	003	

## "If you own an Emerson" Electric Player Piano

In the comfort of your own home, you can enjoy music such as you hear when you attend a crowded concert given by a great pianist.

-Music which, only a short time ago, was impossible except as performed by the artist himself.



You can sit and listen to this music conscious only of the beauties and free from all the effort of the production.

The Emerson Electric Player can be played as a piano, or can be run automatically, or by means of the wonderful AccompanO attachment, operated by hand from a distance.

Dealers in principal cities and towns Send for Catalog \*

### **EMERSON PIANO COMPANY**

**BOSTON** 

MASS.

### Painted by Leslie Wallace for Cream of Wheat Co.

Copyright 1916 by Cream of Wheat Co.

"My MUVVER told me CREAM OF WHEAT would make me big and fat -

Now, how much will I have to eat

To grow as big as that?"

# THE QUICKEST MAIL ORDER HOUS



### PRIMERS-RUDIMENTARY WORKS CLARKE, H. A. Theory Esplained to Piane

Students Students Teaches the principles of Harmony in the simplest and quickest manner.

CUMMINGS, W. H. Rudiments of Music. With gaestions for examination.

EVANS, M. G. Primer of Facts About Music.

A compact musical encyclopedia. Imparts
all the essential fundamental facts necessary

to'a musical education.
KILLOUGH, G. C. Gibbon's Catechism of Music 50 embellishments, etc. LANDON, C. W. Writing Book for Music Pupils,

Complete
Writing Book for Music Pupils, Book L
Writing Book for Music Pupils, Book II

MORRIS, M. S. Writing Primer.

No previous knowledge of music requ
Beginner learns the rudiments of music writing simple exercises.

SUTOR, ADELE. Note Spelling Book .......

### PIANO INSTRUCTORS

ABBOTT Mrs. A. T. A Method for Gaining a
Perfect Knnwledge of the Notes.

BATCHELLOR-LANDON. Musical Kindergarten Method ...

For the nursery and classroom. This work is unique in its design.

BEGINNER'S METHOD. . . BEGINNER'S METHOD.

Intended for the youngest beginners and perfectly adapted to their needs and insuring not only pleasant but rapid progress. Phenomenally popular with teachers who instruct young pupils.

REYER, F. Elementary School of Piano Playing

FIRST STEPS IN PIANO STUDY

A concise, practical and melodious introduction to pianoforte study. Carchilly graded.
Material for nine months of pleasant work. HUDSON, H. B. A B C of Piano Music... A keyboard primer. A capital "tryout" for the young child.

KOHLER, LOUIS. Practical Piano Method, Op. 249, Vols. I, II and III, each. TWO MODERN BUILDINGS

CZERNY-LIEBLING. Selectad Studies. Three books, each.

Czerny's most necessary studies selected and stranged in practical and progressive order by an expert in piano teaching.

DUVERNOY. J. B. Ecole du Mecanisme, Op. 120

Ecole Primaira, Op. 176

"Ecole Primaira, Op. 176
GURLITT, C. School all Velocity, Op. 141
HANON, C. L. Virtuean Pianist, Complete.
HELLER, STEPHEN. Thirty Selected Studies.
The best studies from the most popular opns

numbars.

25 Melodicus Studies, Op. 45.

30 Pregressive Studies, Op. 46.

25 Studies, Op. 47.

Etudes al Eeprassion and Rhythm, Op. 125.

KOELLING, CARL. Study Pieces in All Major end Minor Keys.

HERZ. H. Scales and Esercises.

VI CINE DISCHNA

with over 30,000 square feet of floor space are devoted to our business-with an incomparable stock, unequaled in variety and completeness. All is placed at your command through the services of over 200 thoroughly trained music clerks. No order is too small to receive our most careful attention and none too large to overtax our facilities.

No matter where located, this big mail order music house offers precisely the same facilities and economies as though the purchaser came to us in person. The parcel post bridges all distances from your studio

### PROGRESSIVE MUSIC TEACHERS

need the Theo. Presser Co. Our chief aim is a publish and supply promptly every possible need in a publish and supply promptly every possible need in a musical education. In all grades, from the most elementary to advanced virtuosity, we are equipment for all demands. Primers, methods, text books, there music, (including teaching, recital and exhibition pieces) exercises, studies and technical works. In iddition our stock includes all that is best and more available from other publishers, as well as everything used in music teaching metronomes, satchels and rolls, musical pictures and post cards, reward cards. blank music paper and books, record tablets, music fi ing cabinets, music stands, jewelry for music lover, etc.

SCHMITT, A. Proparatory Esortess, Op. 16 SCIIMOLL, A. Studies and Stuly Paces, 1

An abundance of material ferming to mad equipment as well as a sear of beautiful. Each. SCHNECKER, P. A. Melodeus States is 3

SCHNINGER P. A. Mandam Dates of Mandam Market Parket and Machinette. The first question and Machinette. The first question of the property of

VETTER, HERMANN. Melode Facebox but To lellow one first instruter VOGT, J. 24 Octave Studies, D. 16. WIECK, F. Plane Studies For detailed description of the above unif-plane studies consult our "Fane Sinty Got., mailed on application."

ORGAN WORKS

PIANO COLLECTIONS

# A SELECTED LIST OF THE MOST

OUR USUAL LIBERAL DISCOUNTS APPLY

PIANO TECHNICS AND STUDIES Continued | PIANO TECHNICS AND STUDIES G PIANO INSTRUCTORS-Continued KOHLER, L. First Studies, Op. 50

"12 Lithla Studies, Op. 157

"12 Preparatory Learent Op. 151

"Var Easiest Exercise, Op. 190

"Small School of Velocity, Op. 242
KUNZ, K. M. Twa Hundred Short Twa-Part LEMOINE, H. SO Juvenile Studies, Op. 37 LESCHETIZKY METHOD. The Modern Pianisl. (Prantner).

LOESCHHORN, A. Selected Studies, two vols.
The best selection of abort, specific, techni-PIANO TECHNICS AND STUDIES The hest selection of abort, specific, technic cal studies, each

Op. 65, Studies for the Development of Technic and Espression, three books, each BACH, J. S. Little Preludes and Fugues..... and Legression, infee Doess, each
Op. 65, camplete
Op. 66, Etudas Pregrasives, three books, ech
Etudes Pregrasives, Op. 66, complete
MacFARREN, WALTER, Comp. ahanoive
Scale BERTINI, H. 25 Studies for Pianoforte, Op. 29 "25 Studies for Pianolotto, Op. 100.

BIEHL, A. Elements el Piano Playing, Op. 30

BILBRO, MATHILDE. General Study Book.

A very useful book of studies and recreations, well adapted to accompany or supplement any instruction book or method. MacFARREN, WALTER, Companhanser Sada and Aregies Mannall.
MASON, Dr. WM. Touch end Technic: Part I, Tha two parts of the Companhance of the Compan RIIGREE L. A. Second Grade of Melodic Studias BUGBEE-DATIS, L.A. First or Crade Studies. Lasy erginal, malodius study pieces. BURGMULLER, F. 25 Studies, Op. 100 "12 Brillient and Melodious Studies, Op. 105 "18 Etudes de Genro, Characteristic Etudes Op. 109 Op. 109

CLEMENTI, M. Gradus ad Parnassum..... CONCONE, J. Selected Studies.... GIN Madels Statistic, Op. 24.

CODER, J.F. Mattering the Scale reads used; with a state of the Scale reads used; with very young pupils and carry it on to the highest deprese of protectores, with a shared and Many original factures found in so other work. Many original factures found in so other work. A state of the Dilaying.

PARLOW, E. First and Second Grade Study Pieces 1 00

PARLOW, E. First and Second Grade Study Pieces 1 00

Studies. Strengthen and stretch the hand 75

Preparatory School of Technic. Daily practics in technical sesentials.

School of Technic. An zehaustive compension

OREM. P. W. The Organ Player-Por Opp ORGAN REPIRTOIRE. Pur Orga Calutar
PRESER, THEO. Velocity Studies. Furnitholy in an unneccupied field
REED ORGAN PLAYER. Collectum of car ROGERS, J. H. Graded Materials for Per Sys-An instruction appearable to passing STAINER, Dv. J. The Organ STAINER, Dv. J. The Organ STAINER, Dv. J. The Organ WHITING, GEO, E. 24 Progressive Statis trice.

"The Beginner's Pape Organ Bask. Assured.

School of Technic. An submative compensation of the Control of the

PIANO COLLELIUMS
ALDEN, RUTH. What They Dis Windows
BACH, J. S. Almon of Favorite Freete
BEETHOVEN, Subcelaims from Thin With
"Easter Piano Compositions. Dans With
RIGHMS Design of Dans Design of Dans
BUGGEE-DAVIS, L. A. Merry Bryon for Dis
HAMPING TO COMPOSITION OF THE PIANO
LIGHT OF m modern Bundo reaching. This most modern modern plants reaching. The most modern plants of searching. The modern plants and selected Octars Studies, and Margine and solve his model. Read-Billy and selected Octars Studies, and Margine and Studies of Studies, The Margine District Studies in Volucity. The Margine District Studies in Volucity. The Margine District Studies in Volucity. Op. 310.

SANTORIO, A. 12 Instructive Fisces in Medical 10 and 10 Medical Studies in Volucity. Op. 310.

Designful andiedars, richty hormonisted 10 medical studies in Volucity. Op. 310.

Designful andiedars, richty hormonisted 10 medical studies in Volucity. Op. 310.

The Margine District Studies in Volucity. Op. 310.

The Margine District Studies in Volucity. Op. 310.

To the Medical Studies for Medical Studies. Op. 90.1 to 0.0, 25.2 to 0.0, 25.2

Minor Keys.

This work takes the pupil in the second or third grade through all the major and minor third grade through at the major and study pieces. THEODORE PRESSER CO., Publisher

# FOR MUSIC BUYERS EVERYWHERE

THEO. PRESSER CO. "ON SALE" PLAN

guarantees satisfaction. A stock of music on hand at all times to select from, for every purpose, the same large discount as though the music was purchased outright, and a guarantee of satisfaction if you will but name a few pieces or studies, so that our information will be of a comprehensive nature. Send your order, no preliminary correspondence is necessary. You pay for only what you use and return the remainder. Music not used is returned to us but once a year. Settlements are to be made at least once a year, preferable in lune

Emmanaaaaaaaaaaaaaaaa

CATALOGS THAT ARE CLASSIFIED GUIDES

of musical works, including Hand Book of Piano Music of musical works, including Hand Book of Piana Music, Singer's Hand Book, Piano Study Guide, Hand Book for Violin Music, Hand Book for Pipe and Reed Orgac Choir and Chorus Hand Book, Hand Book for 4, 6, 8 and 12 Hands, Catalogo J Juvenie Musical Publications. Thematic Catalogs and complete Catalogs of Vocal and Instrumental Music will be sent of the Chorus Catalogs without Obligation of the Chorus Catalogs and Complexic, continually increasing without obligating you to buy. Our Orlaws Catalog is extensive and comprehensive, continually increasing with many notable accessions. We publish anthems, choruses and part songs, all styles, and in all degrees of difficulty. We aim to assist in every way possible the biasy organist and choral director.

# **USED WORKS IN MUSIC EDUCATION**

SENT ON EXAMINATION TO RESPONSIBLE PARTIES VOCAL METHODS AND STUDIES—Continued

PIANO COLLECTIONS-Continued PIANO COLLECTIONS-Continued PIANO COLLECTIONS—Continued
SONATA ALBUM, Vel., 13 Sonata by Haydin,
Mozari, Beethoren.

SONATO ALBUM, Vel. II.
SONATINA ALBUM (Louis Kahler).

(Abrilged edition), Kohler

(Abrilged edition), Kohler

Abrilged edition), Kohler

SPAULDING, GEORGE L. Segrenirs el the
Maister. Introducing lancous melodice.

GEOL. Tunes and Rhymat with work).

"Disput de cause (or both) in played or usua (or both). ENGELMANN, H. 24 Pieces for Small Hands. \$ 50
"Album of Easy Pieces. 26 most popular trach-"Milmon of Easy Poress. 26 mean popular tack"Any powers Perses. His best drawing
"Any powers Perses. His best drawing
"FREST PARGO PRICES."
FREST PARGO PRICES.
FRES Fourteen mirthful little selections to be played or sung (or both).

Youthful Diversions (with words).

Throduces 14 well-known children's melodies, mostly in the Keys of C, G and F. Melody and text combined.

" Well-known Fables Set to Music (with words) fables selected from Æsop. How many of Æsop's fables can you tell off-hand?

STANDARD OPERA ALBUM.
Melodes from the great opera arranged in the best manner in intermediate difficulty not beyond the fourth grade. Subjects with which all should be familiar.

TREBLE CLEF ALBUM.
VERY PIECES, THE.
YOUNG VIRTUOSO, THE. KROGMANN, C. W. Five-Note Recreations. Ten PIANO COLLECTIONS-FOUR HANDS MATHEWS. Smalard First and Second Grade SPears. The land Renth Grade Frees. Standard Fifth and Stath Grade Frees. Standard Fifth and Stath Grade Frees. Large collections for taching and recreating Standard Compositions, Vol. 1, Grade 1 W. State of Compositions, Vol. 1, Grade 1 W. State of Compositions, Vol. 1, Grade 1 W. Standard Convert Enables 1 W. Standard Convert En MENDELSOORS. Some Without Week ComMODERN DANKER, RAINIM
MODERN DANKING, ROOM PREES
MODERN SONSTHEAM
MODERN DANKING, ROOM PREES
MODERN SONSTHEAM
MODERN DANKING, ROOM
MODERN SONSTHEAM
MODERN DANKING, ROOM
MODERN SONSTHEAM
LEVEN MODERN SONSTHEAM
LEV

Vindergarten work. Lively and pleasing.
SALON ARBUN, val 1
SCHOOL AND HOME MARCHES.
SCHUMMNN, E. Salested Work.

Albuma lee the Trump, Op. 68.
Albuma lee the Trump, Op. 68.
Albuma lee the Vinder and Scances from Child-hood, Ops. 15 and 65 combined.
Mann lee the Young and Scances from Child-hood, Ops. 15 and 65 combined.
MORTH AHANNAL Reyming Tumout Or Little Players
A work intended for the very first study of the piano, consisting of short pieces with words.

BILBRO, MATHILDE. In the Greenwood...... 50 BILBOO, MATHILDE, In the Greenword.

Exp prices from bands, naished either CHILBOTOD DAYS (Barban). Instructive Duest CHILBOTOD DAYS (Barban). Instructive Duest CONCEST DUEST, 200 Febr.

DARRILL 23 Medicine Studies
DAYS (Barban). D A collection of easy lour hand pieces in the first and second grades, which may be played by two students of very pearly equal attain. ments.
WOOD, D. D. Musical Zoo. Melodions duets for
teacher end papil. Words.
YOUNG DUET PLAYERS (Harthan). VOCAL METHODS AND STUDIES MTER, EDMUNDJ. Vecal Instructor A practical principle to artistic methods.

PETRIE, H. W. Ten Vocal Studies. Melodious and pleaseing, to promote a tyle, flexibility and assecution. With test.

REDALE, F. The School Singer. For normal classics; includes a large cellection of songs for all purposes.

Methodical Sight Surjust, Progressive Muni-cianship

and Sight Surjust, Progressive Muni-diatoloutery Lessons in Votes Culture

and State Sight Sigh Tanor.

" Student's Menual of Sight Singing. Class, concise asposition VOCAL COLLECTIONS BUGBEE, L. A. Musical Thoughts for Little Tets CHURCH AND HOME, Secred Sengs, High Voice "Sacred Songs, Low Voice... GALLOWAY, TOD B. Friandship Songs GALLOWAT 1 UD B. Franching Senge.
Saren Memory Senge.
Saren Memory Senge.
Saren Memory Senge.
NEIDLINGER, WM. H. Little Folks' Seng Book
SACRED DUETS. Fer all Veices.
SENOUR, CARO. Juvenile Musical Foems. 29
Children's songs ler actool, kindergarian.
SINGER'S REPERTOIRE.
STANDARD VOCALIST. MUSICAL THEORY, REFERENCE BOOKS, GENERAL MUSICAL LITERATURE conservatories of music, wasny music reachers 1
BENDER, G.C. Business Manualler Music Teachers 1
BOWMAN, E. M. Master Lessons in Planofeste
Plying. A Series: "Letters from a Musiciae to His Nepheis" by this leading Ameri-CLARKE, H. A. Harmeny, A Test-Book ... the subject than H. G. Hawn.

HEACOX, ARTHUR E. Ear Training......

A course of musical study for the development of musical perception, beginning with the elementary stage and proceeding by gradual steps to the higher cultivation of the ear,

ROOT, F. W. Mathodical Sight Singing. The Beginning

"Methodical Sight Singing, Through the Kaya.

"Methodical Sight Singing, Progressiva Musi-

DDESSED ANNEY Emmonoment MUSICAL THEORY, REFERENCE BOOKS, GENERAL MUSICAL LITERATURE-Continued GENERAL MISSIAL II FAN I ONE-COMPANIAL OF THE PLAN I TH Musical Stories of the great composers to the young.
PROUT, E. A Treatise on Instrumentation.
REDMAN, H. N. Prenouncing Dictionary of Musical Tarms.
RIEMANN, Dr. HUGO. Dictianary of Music and Musicians.

SKINNER, O. R. First Yeer in Theory. Appeals to the student's musical intuition and taste, and tends to develop good musical sense and correct judgment, together with the Terms.
STAINER, Dr. J. Gnida to Baginners in Composi-STREATFIELD. Life Stories of Great Camposers 1 50 TAPPER, First Studies in Music Biography.

A History of Music for Children, Direct, readable and never heavy. Full sketch of each composer's life with portraits and other Hillstration. 150

\*\*Education of the Music Taacher. 150

\*\*WILKINSON, C. W. How the Play Wall-known Plandforte solos. 150

A ready reference volume to be consulted by players as to the execution and interpretation of all the standard reperroire pieces about which one wishes to know.

WODELL, F. W. Cheir and Churus Conduction. 1 50

VIOLIN AIQOUNI, K. H. Practical Mathed for the Young FRANKLIN, F. A. Operatic Selections FRANKLIN, F. A. Operalle Salecthem.

"Selected Classics.
HOHMANN, C. H. Practical Voilin School, German and English Test, complete,
man and English Test, complete,
Sanot in S Books, each,
XAYSER, H. E. Elamentary and Progressiva
Staties, Op. 20, Books 1.
STANDENTS POPULAR ALBUM
TOURS, B. Complete Instructor for Visilin.

1712 Chestnut St., PHILADELPHIA, PA.



### PIANOS OF QUALITY

WHICHEVER style you choose—we show above three favorite up-to-date models—you are sure in an Ivers & Pond to get the finest materials and craftmanship known to the art. We build but one grade—the best. 400 Educational Institutions and 7 The state of the Wherever in the United States we have no dealer, we ship from factory on approval. Liberal allowance for old pianos in exchange.

IVERS & POND PIANO COMPANY

Attractive easy payment plans. Write us today. 141 Boylston Street, Boston, Mass.



Dren during the hottest days, you can serve these dainty pieces of sweet milk chocolate, crisp and fresh, without soiling your fingers. Just remove the cap from the end of the tube, and pour out one or more Extense. Then repet the cap to keep the Extense remaining in the tube crisp and clean until wanted. Could anything be more handly

Just slip a few Eatmor Tubes in your pocket or handbag. Then, whenever you want them, there they are—fresh and crisp and easy to divide equally among children or grown-ups.

PENNSYLVANIA CHOCOLATE COMPANY

Works and Principal Office: Pittsburgh, U. S. A. Branch Offices: Philadelphia Chicago New York Cleveland



### No, She Will Not Have Corns!

Those pretty shoes may bring corns. But the corns won't ache. And they will not stay, For she is a Blue-jay user.

When she first feels a corn she applies Blue-jay. That prevents all pain. And in two days the corn disappears.

Millions now deal with corns that way. They never suffer, never keep a corn. What they do, you can do.

Paring never ends a corn. Harsh acids may cause soreness. But here is a little, thin plaster, holding a wondrous wax. It is scientific, gentle, sure. It is ending a million corns

Let it prove that corns are needless. Then you never again will have

Blue=jay Ends Corns 15 and 25 cents - at Druggists

Also Blue-jay Bunion Plasters

them. Please try it on one corn tonight. BAUER & BLACK Makers of Surgical Dressings, etc.

# STREETH BELLEVANDE OF THE STREET OF THE STREET OF THE STREET, Subscription Price, \$1.50 per year in United States, Alaska, Cuba, Porto Rico, Maxico, Hawali, Pattes, Alaska, Cuba, Porto Rico, Maxico, Hawali, Pattes, Patter and Pattern Price, In Eng-land and Colonies, 9 Shillings in France, 11 France, in Germany, 9 Marks. All other countries, \$2.22

REMITTANCE'S should be made by post-office or ex-ores money orders, bank check or draft, or registered letter, united States portage stamps are always received for cash. Money sent in letters is dangerous, and we are not responsible

DISCONTINUANCES.—Owing to the educational character of THE ETUDE a majority of its readers do not wish to miss an issue. Therefore, the publishment of the publishmen

PRESSER'S MUSICAL MAGAZINE

MONTHLY JOURNAL FOR THE MUSICIAN. THE MUSIC STUDENT, AND ALL MUSIC LOVERS. Edited by James Francis Cooke

Entered at Philadelphia P. O. as Second-class Matter STRUCTURE OF THE PROPERTY OF T

RENEWAL.—No receipt is sent for ranawals. On the wrapper of the next issue sant you will be printed the date on which your subscription is paid up, which serves as a receipt for your subscription.

THEODORE PRESSER CO., Publishers 1712 Chestnut Street, Philadalphia, Pa.

### The World of Music

THE prospects for the coming season in music are exceptionally fine in America. This is not written without the regretful reminder that our brother musicians in Europe must by force of circumstances find themselves pinched in many ways. Already we have received indications that the interest in music during the coming year will be greater than ever before. The number of musical events planned indicates a splendid initiative. Whether this is due to the fact that America during the last two years has been the place of residence of a large coterie of famous musicians who otherwise claim Europe as their homes cannot be determined. Nevertheless it is very gratifying for THE ETUDE to be able to announce to teachers that they should employ their ability and capital to the utmost to take advantage of what promises to be the most prosperous year in the history of their profession. The "sun" is shining as never before. Make haste with the "hay making".

#### At Home

Owing to the influence of Paderewski the 'olish emigrants from Galicia and Prussian 'oland interned in Canada are to he set at

ilberty.

A PRIZE is offered by the Baton Cluh of Chicago, of fifty dollars for the best anthem suitable for use in non-liturgical churches. Particulars may be obtained from H. W. Fairhanks, 7752 Lowe Avenue, Chicago, Ill.

JOHN PHILIP SOURA is the most successful writer of marches who ever lived; but his marches do not represent his only "bits." He has been elected President of the American Amateur Trapshooters' Association.

Amateur Trapshofters' Association.

HANS SCHNEIDER, well known as a piano teacher and lecturer on musical pedsgogies, is among the few musicians who answered the President's call for the National Guard, and is in camp with the Rhode Island Cavality at Camp Quomet.

At the open air performance of Aida given in Franklin Field, Philadelphia, within sound franklin Field, Philadelphia, within sound was made by the small boy selling librettos, who yelled before a delighted audience, "If you can't hear it, read it."

THE California Music Teachers' Association held its sixth annual convention this year at San Diego. In addition to transaction the usual business many useful addresses were given and an excellent entertainment provided.

ARTHUR HENRY MESSITER, for thirty-one years organist and choirmaster of Trinity Church, New York, died recently at the age of eighty-three. He was born in Frome, Somersetshire, England. He retired from active service at Trinity Church in 1897.

active service at Trinity Current in 1907.

Rupper Huggies, formerly well known as a musician and writer on music and now better known as a novelist and playwright, has "gone to the front." He is a member of the New York National Guard, holding the rank of Captain.

American artists and her friends are delighter position and the base releved to the property of the state of the state of the state Time Mateians Journal of San Francisco is responsible for the attenuate that a cer-form attracts in the right arm, took violin-order of the state of the state of the state with full use of his vasiety wing in the re-ception of the state of the state of the state with full use of his vasiety wing in the re-ception of the state of the state of the control of the state of the state of the we are compelled to listen to the efforts of a paint who appears to be improving a state some football player suffering from stiffness of the toes in limeting, my

Turn Chiesgo Bradish Opera Company has been formed in Chiesgo and will four the Caided States, giving opera in Baglish. The Caided States are considered by the Caided States of the Caided THE Chicago English Opera Company has

Abroad

France as young men in other waits of file.

The Distinguished Service World has been bestowed upon two members of the Senforth Highlanders for rallying their comrades in battle by means of a mouth organ. This may be a war of guns, but behalf the guns are been supported by the same of the senforce of

ALOCUES TITERATO, one of the foremost violinits of France, has been fighting in the treaches, but has now heen given a year of will spend part of that time in America. He has been here before, but this time he will not doubt be more welcome or the spend part of that time in America. He has been here before, but this time he will not doubt be more welcome properties of the hard of the spending that the properties of the spending that the spending that the spending the spending that the spending

METAA has been celling a London interviewer how Lord Kircheure work when used
the Lord Chemical work when used
to Lord Chemical work when used
to Lord Chemical work with the long the long to the long the long to the long the long to the long th



At home with the world's greatest artists

Enjoying the exquisite interpretations of the most famous singers and musicians is a pleasure which only the Victrola can afford you.

Only the Victrola. For the world's greatest artists make records for the Victrola

CALIDANCIA.

Any Victor daler will gladly show you the complete line of Victors and Victorlas—810 to \$400—and play the music you know and like best.

Victor Talking Machine Company, Camden, N. J., U. S. A.

Important warning, Victor Records can be safely and satis-factorily played only with Victor Needles or Tungs-tone Stylus on Victors or Victrolas. Victor Records cannot be safely played chines with jeweled or



To insure Victor quality always look for the famous trademark,
"His Master's Voice." It is on very Victrola and every Victor ord. It is the only way to

Victrola

New Victor Records demonstrated at all dealers on the 28th of each month.

# HF, F, ())

SEPTEMBER, 1916

VOL. XXXIV No. 9



Stephen Collins Foster



Just a Little Every Day



A STUDENT at the Leipsic Conservatory of some thirty years ago recently told us that when Robert Schumann went to his publishers with some of his compositions the clerks used to say to each other, "Here comes old Schumann with some more of that awful stuff of his under his arm." It seems well nigh impossible to recognize a great man at short range. While fate is building monuments for our heroes, those of us who are very close to them shut our eyes to their talents, neglect to husband their strength, deprive them of the opportunities they ought to have, begrudge them the rightful money return that their talents entitle them to, and then stand in stupid more necessary. surprise when later they are hailed as the great men of the age.

Such was the fate of Stephen Collins Foster. In Pittsburgh where he spent his youth and young manhood the people who knew him gave little consideration to him personally. His music was thought too light and trivial to deserve serious attention. His teacher friend Henry Kleber was looked upon by the Pittsburghers as a much more important musician than Foster. Kleber's ability was advanced and his familiarity with the great masters was most creditable. Yet he had not that magical spark which puts immortality into a simple tune.

sipated his old friends in Pittsburgh do not remember that he was a drunkard. Some now say that at the first he was unable to write a correct accompaniment for his simple songs. However, this seems hardly possible when it is remembered that he was not entirely without musical training. Yet, according to the story, he placed so little personal value upon his own name, that some of the early editions of Old Folks at Home went out with the name of Christy, of minstrel fame, upon the title page as the composer. Possibly Foster was importance you attach to regular study. The whole secret of conforced by poverty to permit this imposition upon himself and upon

Foster came at a time when the North was only too ready to see the romance in the life of the negro in the South. His Old Kentucky Home represents Foster at the best. There is a pathos in the sentiment and in the melody that is always tear-compelling. The pity of it all is that a man with such a natural flow of lovely melodies was not taken in hand and given such a training, for instance, as Schubert received. With such an equipment Foster might have ranked with the great masters of all time and all countries. The very longevity and widespread popularity of his melodies combined with the beautiful effects reached through the most simple means, reveal

It has been estimated that there are now about 5,000,000 different books in the world. Hazlett in his Science of Thinking computes that if a man were to read one book every two weeks of his life for fifty years he would be able to read 1,250 books or only one book in 3,200 of those published. Dr. Charles Elliott cut the 5,000,000 books down to a five-foot bookshelf and told us that one who mastered the contents of that shelf was an educated man. Note the futility of trying to read everything. The very vastness of literature makes the need for systematic study of essentials all the

It would take several life times to play through the numbers of musical compositions that have been printed. The quantity is so great that thousands of students are dismayed by it. Don't even attempt to master all of it. Map out a course to include those things which you know every good musician ought to master and then proceed regularly to do just a little every day. Learn ten words a day in any foreign language and you can speak it inside of two years. A vocabulary of seven thousand words is considered

Learn ten measures a day and inside of two years you will have While Foster unfortunately had the reputation of being dis- mastered approximately two hundred and fifty pages of music, all the Haydn Sonatas, or nearly all of the Mozart Sonatas or a whole volume of Beethoven.

It must always be remembered that however great the musical work of art it is never more than a mosaic of minutes profitably employed. No wonderful masterpiece leaped into being in a second -it is always the result of hours.

Whether you do it or do not do it will depend entirely upon the centration and accomplishment lies in the degree of importance you hold in your imagination pertaining to that which you are striving to do. If you knew that a large mortgage was coming due you would see that you were on hand to pay it. If you feel that it is vitally important for you to have a larger grasp upon the great essentials in musical education you will see to it that never a day goes by without mastering something, even though it is "just a little."

Never think of the five or ten measures you are working upon. Think of the whole work you propose to accomplish. The daily ten measures are merely stones with which you are building your structure. Why not paraphrase Beethoven's maxim

"Nulla Dies Sine Linea"

him as one of the finest instances of melodic talent the world has from "Never a day without a line" to "Never a day without ten

#### Music and Romance

Music has ever been a most fertile field for romance. It is the land of dreams and emotions. In the earliest mythology we find the most fascinating legends. Pan, Apollo, Orpheus, Arion, Terpsichore and Polyhymnia all played their fairy roles in the earliest musical fiction. ETUDE readers will be delighted to learn that in the October issue we shall begin a remarkable musical serial by the distinguished writers Agnes and Egerton Castle. The Composer is a vividly interesting musical story, filled with charming romance and stirring incidents-all in all the most fascinating musical fiction of the present day.

Personal Recollections of the Last Days of Stephen Foster

By MRS. PARKHURST DUER

### Stephen Foster's Versatility and Industry

THE United States Government has printed a catalog of the works of Stephen Collins Foster prepared for the Library of Congress by Walter R. Whittlesey and O. G. Sonneck. From this it appears that Foster wrote from 158 to 170 songs. Several have defied search and their whereabouts are not known. While Foster wrote music for poems written by other men it is somewhat singular to note that his best known songs were composed to verses of his own making. This includes Come Where my Love Lies Dreaming, Ellen Bayne, Hard Times Come Again No More, Jeanie With the Hard Times Come Again No More, Jeanie With the Light Brown Hair, Masse's in the Cold, Cold Ground, My Old Kentucky Home, Nelly was a Lady, Oh Sus-anua, Old Black Joe, Old Dog Tray, Old Folks at Home, Willie We Have Missed You.

It should be remembered that the popularity of Negro Minstrel Entertainments in our Northern cities had much to do with the early success of many of the Foster songs. As soon as a song was written it was heard at once through the minstrels. Indeed, some of the songs bore the imprint of Christy, the famous minstrel, as the composer. Whether Christy merely purloined the songs in every case or whether he paid Foster for the privilege is not known in every case. Some of the titles of the songs indicate that they were certainly written for minstrel purposes. These include Camptown Races, Don't Bet Your Money on de Shanahai, Gwine to Run all Night, If You've only got a Moustache, Kissing in the Dark, Mr. and Mrs. Brown, My Brudder Gum, A Soldier in de Colored Brigade. There are Plenty of Fish in the Sea.

Many of the songs refer directly to the Civil War and among them are titles like Figliting for the Flag Day and Night, For the Dear Old Flag I Die, Pil be a Soldier, Stand up for the Flag, Was My Brother in the Battle? We are Coming Father Abraham, 300,000

It is somewhat surprising to note the number of sacred songs written by Foster. Most of these are forgotten in this day, but their titles are very interesting and suggestive of the era in which they were written. The Angels are Singing to Me, Give us This Day our Daily Bread, He Leadeth me Beside Still Waters, Stand up for the Truth, Suffer Little Children to Come Unto Me, What Shall the Harvest Be?

One firm in New York (Firth, Pond and Co.) seems to have had the good fortune to secure almost all of the best-known Foster songs, including Ellen Bayne, Hard Times Come No More, Massa's in de Dayne, Hara 11mes Come wo store, massos in de Cold, Cold Ground, My Old Kentucky Home, Nelly was a Lady, Old Black Joe, Old Dog Tray, Old Folks at Home, Willie We Have Missed You. Although the copyrights upon all of the Foster songs ran out years ago they are still published and sold far more than much recent music

### Talking Too Much

### By Wilbur Follett Unger

Or all the unnecessary hindrances to which a teacher is subject, and affecting the pupil's progress, probably the greatest is the custom of carrying on a conversation on extraneous matters during a lesson period which should morally and legally be devoted strictly to the lesson in hand. If the teacher who permits such conversation on the part of the pupil only realized how valuable every moment of the lesson period is, and how much more progress he could make with the pupil by making every second count, he would not then encourage the pupil to go off into ecstasies in the recitation of the latest play she has seen or in the description of some dance attended.

There are some teachers, even, who enjoy recounting to their pupils the "hit" they made while playing in a concert the night before, or relating some of their childhood experiences when they were taking lessons of some master-teacher, etc. Even this might not be so harmful, for, in some cases, the practice might point a moral, or prove an inspiration to the pupil, and the personality of the teacher might impress the pupil to follow his example, but it is scarcely likely that the pupil could edify the teacher to the value of spending the limited time of the music lesson in talking.

There are many pupils, otherwise ideal, who take up actually half the lesson time, prolonging it, if possible, by discussing subjects wholly unessential to the betterment of their musical condition, who should be more thoughtful and more respectful of their teacher's time.

### Etude Betterment

Believing that the cooperation of our readers will assist us immensely in caring for their musical tastes and needs THE ETUDE herewith offers

A Prize of a Complete Set of Grove's Dictionary of Music

and Musicians (Valued at \$15.00)

for the best letter of not more than 200 words containing the most original, the most practical, the most useful and the best expressed ideas for new ETUDE features that will make THE ETUDE more valuable to its great body of readers, ideas that will make our journal even brighter and more helpful to the greatest number.

In addition to the letter itself we shall expect each contestant to answer the following questions frankly, tersely and in such a manner that we may get a more definite idea of what phase of THE ETUDE seems to be the most needed.

ETUDE Friends can help immensely in improving the magazine by joining wholeheartedly in the following:

Please answer the questions in the order given.

- 1. To which department or page do you habitually turn first when you open a new issue?
- 2. Which ten ETUDE articles during the past year have interested or helped you
- 3. Name twenty pieces from The ETUDE of last year of the type you prefer to use in your own work as a performer or as a teacher.
- Are there any things about THE ETUDE which do not meet with your entire approval, anything you would like to see changed
- Which do you look for most? Articles on Technic, Articles on Interpretation, Articles on Biography, Articles on Criticism, or what? Self Help Articles, "How to Teach" Articles, Musical or Fiction.
- 6. Would you like to see more illustrations in The ETUDE or fewer illustrations?
- For what feature principally do you take THE ETUDE ? What is your most severe criticismi

#### Suggestions

This is not any easy way in which to earn a fit-teen dollar set of books. The letters will require thought, time and care. Do not sit down and dash off a few words and expect them to receive serious at-

Our sole purpose is to invite honest, constructive criticism. By helping The Erude in this way our readers are really helping themselves and others to a heighter helping themselves and others to a brighter, better, more useful paper.

Write on one side of a sheet of paper and make your letter as brief and to the point as possible.

No letter will be returned and the only notification of the winning of the prize will be that published in THE ETUDE.

Do not write about other matters in your letter. Do not fail to give your full name and address. Contest Closes October 30th

Address ETUDE Betterment Contest 1714 Chestnut St., Philadelphia, Pa.

### Some Musical Sign Posts

By Geo. J. Heckman

DOACTICE. Be punctual.

A corrected mistake starts a correct habit. Seek control with yourself first, then your instru-

ment. Get next to yourself as well as your teacher. Ask your teacher all kinds of questions about your Ask your teacher all kinds of questions about your music, especially those you think he cannot answer. You gain knowledge and he keeps up to date and

If you get the blues or lose confidence in yourself. alive. seek his encouragement and advice.

When you acquire a "swelled head" through a few public appearances which make you think you know more than your instructor, and you still continue under his directorship, do not expect to make any more

When you lose confidence in your teacher it is then time to quit him.

Study universal nature, especially human nature, also everything which should interest all mankind. An educated musician cannot be an educated man unless he knows what is going on in the world besides his music. Fall in love with your music and keep her a perpetual

sweetheart. Practice does not make perfect-unless it is perfect

practice.

Most successful students to-day had the added advantage of starting the RIGHT WAY. After which they have followed that RIGHT WAY.

Your future success depends upon present training. Ability, without proper training accomplishes nothing. Proper training produces results. Are you producing results?

The runner who stops to tie his shoe lace loses in slacking down and starting up again. The student that misses a lesson or interrupts his studies for any length of time is weakened that much all along the line. "Then there came in a Wise Man and a Fool. The

Wise Man heard, investigated and decided-the Fool decided."-Ancient Oracle.

### Black and White Horses

#### By Mrs. Paschal R. Turner

"TEACHING scales to beginners;" what a world of difficulty lies in this apparently simple act! While a thousand different teachers may have a thousand different methods of solving the problem, yet the follow ing system by reason of its simplicity may appeal to many. It is, to be sure, but a new application of an old idea-that of setting the imagination to work as well as the fingers-but it is a method that has proved effective, and is the result of many years of experiment. Pupils are first drilled in table work until the fingers

respond to any given call. For instance, the teacher says: "Play 1, now 5, now 3, now 2," etc. The pupil's interest is maintained because he does not know what is coming next, there is no need therefore to demand "concentration," since it comes of itself. After the fingers respond naturally and readily the drill is continued with the pupil's eyes closed. Then the proper hand position is employed until again the fingers respond easily. By this time the pupil is ready to memorize the fingering of the first eight scales, from memorize the higgering of the first eight scates, from C to C sharp, or from no sharps to seven. The teacher says. "Byes closed: strike fingers as I call. Right Hand: 1-2-3-1-2-3-4-5. Left Hand: 5-4-3-2-1-3-2-1." Over and over this is repeated until the child has memorized the fingering.

The next step is at the keyboard. If the pupil is a little boy, the teacher says: "Now these white keys are white horses, and you will place them in their stalls by the fingering you have memorized." The C scale is then easily played and fingered. The next scale, G, has all white horses but one, and when the sharp is reached, the teacher says, "black horse." As the pupil has memorized the fingering, he knows which finger belongs to the black horse, and so on through D, A, etc., for as long as that scale fingering prevails. By this time he can grasp the difference in fingering which occurs with the B, F sharp and C sharp scales; and he is ready to proceed with the flats.

With a little girl, the same system is employed except that the keys are white roses instead of white horses. She is invited into a fairy garden of pure white roses, which are changed into red ones at the touch of a black This is a story filled with human interest written by a lady who in her youth was known as a successful composer and who, when a young woman, took a friendly interest in Stephen Foster. She now wishes to tell the readers of THE ETUDE that Foster was not allowed the story of the foster was not allowed to the control of the story support of the

A HALF century has passed, since all that was mortal of Stephen Collins Foster, was laid away to a peaceful rest. He left to the world a legacy of song, more precious, more enduring, than silver or gold; a legacy that has cheered the hearts of the sorrowing, lifted the burdens from weary souls, and blessed alike the palace and the hovel. A few sketches of the early life of Mr. Foster have appeared from time to time, but it is noticeable that no mention has ever been made of the last years of his life upon the earth, of the cause or manner of his death. It is only recorded that he died in a hospital, was taken to his birthplace, near Pittsburgh, Pa., and buried with honors. All that this writer knows of Stephen Foster's early days was heard from his own lips, when his troubled existence was drawing to its close. He told of the wrongs he had suffered, of the temptations thrown around him during his years of prosperity and popularity, until all he possessed was gone. With a broken heart, crushed spirit, health destroyed, nerves shattered, he broke away from old associations, and secluded himself honing to regain his health, and position in the world Nobly he struggled to conquer his foe, the "wine cup," by which means, evil companions had sought his ruin suppose it was then the curtain dropped between Stephen Foster and his historians. Like a star that falls in the darkness of night and disappears, this brilliant man was lost to public view. I have been asked to raise the curtain upon the last scenes of Mr. Foster's

They are sad pictures, but the brief pathetic story may serve a purpose at this time, when there seems to be a general revival of Stephen Foster's memory and his wonderful songs throughout our nation

When this unhappy man began to fight his own great battle, he was followed by misjudgment, and even after his death it was supposed by many that drink was the cause. It is hoped that this simple story will remove all such belief, if it yet exists in a human heart.

#### An Interesting Meeting

I do not recall the length of time that elapsed, between the days of Mr. Foster's prosperity and the time that he came under my observation. I shall never forget the day I met him. I was engaged in a large music publishing house on Broadway, New York City, leading a very busy life, although but twenty-one years of age. Every day I met teachers and composers, and was ever hoping that Stephen Foster would appear. I had heard that he was living in New York but had never known anything about his life; yet his songs had created within me a feeling of reverence for the man, and I longed to see him. One day I was speaking with the clerks, when the door opened, and a poorly dressed, very dejected looking man came in, and leaned against the counter near the door, I noticed he looked ill and weak. No one spoke to him. A clerk laughed and said:

"Steve looks down and out."

Then they all laughed, and the poor man saw them laughing at him. I said to myself, "who can Steve be?" It seemed to me, my heart stood still. I asked, "who is that man?"

"Stephen Foster," the clerk replied. "He is only a vagabond, don't go near him." "Yes, I will go near him, that man needs a friend,"

I was terribly shocked. Forcing back the tears, I waited for that lump in the throat which prevents

Pittsburgh for information and pictures used in this issue,

speech, to clear away. I walked over to him, put out my hand, and asked, "Is this Mr. Foster?" He took my hand and replied:

"Yes, the wreck of Stephen Collins Foster,"

"Oh, no," I answered, "not a wreck, but whatever you call yourself, I feel it an honor to take by the hand, the author of Old Folks At Home, I am glad to know you." As I spoke, the tears came to his eyes, and he said.

"Pardon my tears, young lady, you have spoken the first kind words I have heard in a long time. God bless

but apologized for his appearance. He was assured was not his dress, but Mr. Foster I wan'ed to see.) judged him to be about forty-five years of age, but the lines of care upon his face, and the stamp of disease, gave him that appearance. We had a long conversation. (I told him of the effect his music had able to write, and soon his personal appearance caused upon me, since my childhood, and how I had longed to know him.) He opened his heart to me, and gave me an insight of his true character, which greatly increased my admiration, but which cannot be repeated how he existed, but I was confident he needed help; in a writing of this length. Stephen Foster was a man yet how to aid without humiliating him was a study. of culture and refinement; a purity of thought breathed through every line of his songs. A good old Christian minister once said to me;

"The songs of Stephen Foster could be sung in a prayer meeting, and do lots of good.'

#### A Friend in Need

When this first visit was ended, Mr. Foster thanked me for my interest in him, and said it had done him a world of good to have some one to talk with. He had no one to call a friend. I asked him to let me be a friend, and perhaps in my humble way, I might be of service to him. I said if he would bring me his manuscript songs that he had not been able to you." I gave him both hands, saying:

write out. I would do the work for him at his dica"They will not be the last." I asked him to sit at
thom, the was very grateful, and from that time until
my desk awhig, and get acquainted. (He seemed pleased, he died I was permitted to be his helper. Out of respect for my efforts to aid Mr. Foster, all the men in the store treated him kindly. He was made welvinced he was no vagabond, and no drunkard. He was poor; disease brought poverty; he had been unhim to be misjudged. No hand was stretched out to rescue him in a great Christian community. I dared not question him concerning his comforts in life, or

### Composed on Wrapping Paper

When he brought me his rude sketches, written on wrapping paper, picked up in a grocery store, and he told me he wrote them while sitting upon a box or barrel, I knew he had no home. I asked him if he had a room; he said:

"No,-I do not write much, as I have no material or conveniences." He then told me that he slept in the cellar room of a little house, owned by an old couple, down in Elizabeth Street in the "Five Points," who knew who he was, and charged him nothing. He said he was comfortable, so I suppose he had a bed. Then I told him that unless he had the right kind of food, he could not be restored to health, and a kind manager of a nearby restaurant had arranged to provide him with a hearty dinner every day, and he need not pay for anything until he was able to do business, and friend had sent him some medicine which he must take. He looked at me a moment and that fervent "God bless you," paid for all the planning. It was an easy matter to provide other necessary comforts, to be paid for when he recovered his health. We who were near him had no hope of his recovery, but the few comforts provided lessened the suffering of a dying man. This messenger of song, God had given to the world, was not appreciated, and when overtaken by misfortune, was treated as other great souls were in the past, left to die, forsaken by a nation he had blessed by his living.

#### Foster's Last Song

One day Mr. Foster came to my desk with the sketch of a song entitled When old friends were here. He remarked it might be his last song, and that would be the end of "Foster." Like an inspiration came an

impression to my mind, yet in a joking way I said: "Mr. Foster, I am not a prophet, but I tell you now, that fifty years hence monuments will be erected to Stephen Collins Foster all over this nation. You will be called the author of "American Folk Song," and your songs will live forever.

He laughed at the idea, but to-day the monuments are appearing, and during the past few years there has been a Foster revival throughout the United States.



FOSTER MONUMENT IN PITTSRURGH

As Mr. Foster prepared to leave the store, it was growing dark, and as he appeared weaker than usual, I offered to go with him to the street, as I helped him onered to go with mm to the street, as I nelped him into the stage, he said very earnestly "you are my only friend," and as the door closed he waved his hand, and the last words I heard were "God bless you." I am sure they were his last words on earth. The echo of that fervent prayer will linger near, while

re remains.

The next day he did not call for his song, but the evening paper appeared with a great headline, "Stephen C. Foster, dead." "At eleven o'clock last night"—the paper stated-a policeman heard groans, in the cellar of a house he was passing, and upon entering found a man bleeding to death, from a gash in the throat. He had evidently risen from his bed for some water, and had fallen over a broken pitcher. He was taken to Bellevue Hospital in an unconscious condition, and passed away at one o'clock. He was identified by a manuscript in his pocket with his name upon it. Relatives in Pennsylvania claimed the remains. Nothing more concerning his death was published.

#### A Pretentious Funeral There were glowing accounts of a great funeral at

his birthplace, with flowers and bands of music playing his famous songs, and a fine monument stands over his grave. The honors were due and I was glad, but, I thought, "A rose to the living, is more than wreaths to the dead." There was a time before I met Stephen Foster, when he could have been restored to health, and to usefulness.

After Mr. Foster's death, I was silent, as I believed silence would be pleasing to him, but after the years had passed and I heard of the movement to revive his memory, and historians knew nothing about his last days, it seemed a necessity as well as a matter of justice to tell the sad story, that probably no one else living at this time could do. Silence now is harmful, as it might cause misjudgment and injustice.

It has been a difficult task to prepare the above sketch, as there were but two principal actors. The writer was one, and was compelled to appear unpleasingly prominent. I should be sorry to be regarded as boasting of any kindness shown to one in need of a friend. In my heart there dwells only the one deep feeling of gratitude that I was permitted to be the messenger of good tidings to a weary soul, and given the power to remove any false impressions from the minds of the old or the young, concerning the life and character of Stephen Foster. His last song, finished the day he died, was published by Horace Waters.

My association with Mr. Foster is one of the saddest, sweetest memories of my life. He sometimes seemed to me like one great song, melodies poured forth from 's soul continuously, no matter what his physical or mental condition might be, they would be dotted down as if he heard them in the air. He was a wonderful man, with a nature far too sensitive to battle with the world in which he dwelt.

The young generation growing up around us, should be taught to revere the author of American Folk Song, and to pay the homage due. The mists have cleared away that shadowed his earth life. His great soul dwells in the sunlight of immortality, and his memory should be sacredly cherished in every heart and home.

### A Sense of Rhythm

Many children can master time in the measure, but utterly fail to grasp the idea of time in its larger significance—the rhythm of a phrase or section. After the time is well understood, many little folks enjoy perfecting the rhythm of a march when the words "Left, Right" are substituted for the usual counting. Once they have grasped the idea of rhythm in a march in this way, it is easy for them to understand it in the case of other pieces not of march character.-M. WHITMEYER.

### An Intimate View of Stephen Foster

### PROBABLY the most accurate biography of Stephen

Foster that has yet appeared is that written by his brother Morrison Foster and published twenty years ago. Unfortunately this book is out of print and it is only with difficulty that THE ETUDE has been able to secure a copy, from which the following information has been partly derived.

One significant and interesting fact is that Foster was, in the generally accepted sense of the word, wholly American. It has often been reported that he was partly Irish, but his Irish and Scotch ancestry as well as his English and Italian ancestry had gone through nearly a century of Americanism before he was born. His family boasts of a most interesting and patriotic connection with the early history of our country, many of his ancestors having been connected with events in war of 1812. His parents were virtually pioneers, since Western Pennsylvania was almost a frontier when they settled there.

The day of Foster's birth was a notable one. It was the Fourth of July, 1826. The day celebrated the fiftieth birthday of American Independence. On the same day Thomas Jefferson and John Adams died. Foster's father, Col. William Barclay Foster, was in-

mastered it in a few minutes and could play tunes upon it. In similar manner he learned to play upon the flute unaided. His brother relates that Stephen spent a great deal of time studying the works of Ma zart, Beethoven and Weber. It is interesting to read the following comment from his biography: "Stephen simple melodies which he gave to the world were no the accidental rays from an uncultured brain, but were the result of the most thorough and laborious analyse of harmonies, and when he completed them and launched them he knew that they would strike favoral the ear of the critical as well as the unlearned

After some time spent at two collegiate institutions Stephen took up the study of German and French and mastered both tongues. He then took up painting in water colors and thought for a time that he would become an artist. So little did Foster value his early compositions that he gave them away. Up to his time most of the negro songs had been very crude with a tendency toward burlesque. He, however, saw the life of the negro through more sympathetic eyes.

Foster's love for the poor and the oppressed was most intense. His heart went out to those in deep distress and he was always ready to sacrifice his own interests to help others.

He was inordinately simple and unostentatious in his habits. His brother describes his appearance as follows:

"He was slender, in height not over five feet seven inches. His figure was handsome. His feet were small as were his hands, which were soft and delicate The features of his face were regular and striking. His nose was straight inclined to aquiline; his nostrils full and dilated. His mouth was regular in form and his lips full. His eyes were very large and very dark and lit up with unusual intelligence. His hair was nearly black. In conversation he was very interesting but more suggestive than argumentative.

Greatest of all was his human sympathy. It was that which gave his music such a wonderful appeal. It was genuine and deep, as the following incident indicates. Once when he was going to a party as a young man he noticed an accident in the street. I was a bleak stormy night in winter and a poor child had fallen under the wheels of a heavy truck. He carried the child home and remained until it died and then spent the rest of the night trying to help and comfort the poor parents. His comrades went on to the party but the great heart and sympathy of Stephen Foster would not permit him to do so.

It is not true that Foster died of alcoholism in New York. He had been ill with a fever and while washing himself at a basin in his room fell and cut his neck and face. He was taken to Bellevue Hospital where he died January 13th, 1864. William A. Pond, his publisher, had the body removed to an undertaker's shop and placed in an irea coffin. Foster's brothers came on immediately and took the remains to

Pittsburgh, where funeral services were held at Trinity Church. As an indication of Foster's popularity in his day the railroad company and the express compan refused to receive any pay for transporting the body.



From the Morrison biography it appears that Foster must have had quite a good education for his day and time. He studied Latin and Greek and English branches and was generally very well informed in-

Foster's aunt (Ann Eliza Foster) was an amateur musician and the little boy used to purloin her guitar when he was as young as two years of age and sit for a long time on the floor picking out harmonies. It is reported that when he was seven years of age he visited the store of Smith and Mellor at Pittsburgh and picked up a flageolet from the counter. Although he had never seen the instrument before he

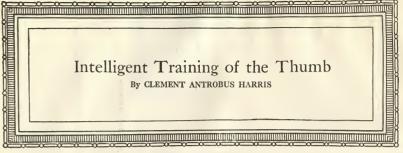
### Wisdom from Many

THE secret of success is constancy to purpose-DISRAELI

Work done less rapidly, Art most cherishes.-

NOTHING is impossible to the man who can will.-MIRABEAU. FORTUNE is not on the side of the faint-hearted.-

MELODY alone constitutes the essence of all music-



Exercises to facilitate and develop the action of the tained by hands of average size. The following illus- being equal, a passage should always be fingered in thumb as a jointed lever can be practiced without any keyboard, just as readily as can exercises for the thumb as a whole. All that is necessary is to work the outmost or nail sector of the thumb to and fro, keeping the first and second joints as still as possible



EXERCISES WITHOUT KEYBOARD FOR JOINTED ACTION OF THUMB

Move the outer joint from the extended to the contracted positions, say twenty times in succession.

Two consecutive notes should never be played by one finger in a legato passage unless the other fingers are otherwise employed. This jointed-action of the thumb is therefore chiefly needed in legato passages in two and three parts; especially a succession of first



THE THUMB AS A PIVOT. It follows almost as a matter of course that as the thumb can pass under the other fingers, these fingers can pass over the thumb in other words, that the thumb can act as a pivot, Nevertheless special exercises are necessary to perfect this movement. The characteristic feature of these is, of course, that the thumb is held in a stationary position, except for a rotatory motion, while the other fingers pass in a semi-circular action over it.



In double-note passages, when the note played simultaneously with the thumb-note (in the right hand a higher note, in the left a lower note) is a white one, it is generally impossible to connect it with the following note; in other words, a perfect legato is not practicable. In these cases the break should of course be made as short as possible. When the note accompanying the thumb-note is a black one, the interval to be covered is much less, and the legato can be maintrations will make this point quite clear:



THE THUMB AS A RIVET. Any finger can play two onsecutive white notes simultaneously simply by being placed half-way over each. Consequently a chord of ten notes can be played by one hand if of somewhat large size

But the thumb, unlike any other finger, can play two black notes simultaneously, a fact of great service in chords of the Dominant 7th. If the hand be of exceptional size it can even play two black notes a minor

THE THUMB AS A HAMMER. The thumb can, of course, move like the other fingers, vertically, as a hammer But this is its least characteristic action and calls for little comment, save in the form of a warning which will be given in connection with Common Faults. in a final paragraph.

THE THUMB AS A SPANNER. The thumb can stretch further than any other finger. The thumb and second finger can play the two notes of an octave simultaneously. No other two adjoining fingers can stretch more than a 6th, and the third and fourth cannot cover more than a 4th. A great deal of course depends not only upon the size but the conformation of the hand. Thus in a large majority of cases the second finger is longer than the fourth, but occasionally these two fingers are equal, or even the second longer than the fourth. But despite such differences as these it will always be found that the thumb and forefinger have a greater span than any other two adjoining fingers. Even the second and fifth fingers, with two fingers between, can only stretch about a note more., It is this fact which gives rise to one of the fundamental rules in fingering, namely, that other things

such a way that the widest gap falls between the thumb



THE THUMB IN THE CHROMATIC SCALE. There are three ways of fingering the chromatic scale, knows as the French English and German methods. In the French and German methods the thumb plays five out of the seven white notes; in the English system it plays four. This is sufficient to prove the necessity for developing the strength and mobility of the first finger

THE THUMB IN OCTAVE PLAYING. Players with large hands can play an octave with the second and fifth fingers. But the occasion for this is very rare, and practically the inner note of an octave may be said to be always played by the thumb. As octaves should be played from the wrist no separate movement of the thumb relatively to the rest of the hand is necessary, This does not, of course, apply to the case of what are known as "broken octaves." These may be played either by finger-action of the first and fifth fingers, the back of the hand remaining stationary, or by a rotary action of the whole hand, or, preferably, by a combination of these movements. For the first and last named methods exercises on the following model should be devised:

THE THUMB IN SHAKES. Though a trill or shake can be performed by any two fingers, it is much easier when the thumb is one of the fingers than otherwise, So much so that the thumb is probably employed in this service as much as all the other fingers put together. Indeed it is often used in alternation with two or three other fingers played turn about, and in power of endurance is equal to them collectively. This alone is sufficient to show how great is the return the player gets from time bestowed on the cultivation in every form of expert thumb-action.

THE THUMB IN GLISSANDO. A "plissando" passage. that is a rapid scale-wise run on the white notes only is played by drawing one finger sideways over the keys instead of playing each with a separate finger. It is of little or no value and is very rarely used by composers of repute, being more in keeping with the spirit of a "vamping" performance. Glissando plaving, how-

ever, affords one more illustration of the contrariety between the thumb and other fingers. It may therefore be as well to mention here that, being best done with the nail, rather than with what Richter once called the "meat" of the finger, it is easier to the thumb in inward (right hand descending, left hand ascending) passages, and to any other finger in outward passages. The reason is that this division of labor involves a less awkward twisting of the wrist than the reverse would

do. A practical trial will soon prove this. THE THUMB ON BLACK NOTES. So much prejudice and unreasoned restriction have in time past operated against the use of the thumb on black notes, that one is tempted to rush into the opposite extreme, and say that no distinction whatever should be made between the two kinds of key. It has been said, for instance, that all scales should be played with the same fingering as C major, and Hans von Bulow was wont to declare that a pianist worthy the name should be able to play the Appassionata Sonata as easily in F sharp minor as F minor, and with the same fingering. To a virtuoso of von Bülow's standing this may be the case: technical difficulties have almost ceased to exist. But there are exceptions which some players will find it

worth while to bear in mind. The two objections to the use of the thumb on black notes which do exist are both due to the fact that its use on these shorter keys necessarily throws the hand further over, that is towards the back of the keyboard, than is otherwise the case. Much depends on the size, strength and conformation of the individual band, but in certain cases this position is apt to give rise to

(1) The nearer the back of the keyboard the greater the strength necessary to depress the key. In the case of very young children with naturally weak fingersand the museular strength of the fingers differs enormously-this is a factor of paramount importance, and is absolutely prohibitive of uniform fingering for

(2) The movement of the thumb over black notes to a white one, or over white notes to a black one, is not so easy as where all the thumb notes are white or all black. This is especially the case with a player whose thumb is short, and more especially if it be also stout, and the white note to be played is one lying between two black ones-G, A or D. Such player should therefore not use the thumb on black notes in legato passages in which it also has to be used on black ones. The scales of F sharp major and minor, and F natural major and minor, illustrate this principle. It is, however, perhaps best understood from such passages as



In playing chords the thumb may be used as freely on black notes as on white. The reason is that in changing from one chord to another the whole position of the hand is altered. There is therefore no "legato" to be broken by the slightly "in and out" motion occasioned if it should happen that the thumb is used alternately on white and black notes.

### Common Faults in Thumb-Action

There are three ways in which the otherwise great

utility of the thumb is seriously diminished, and two of them are very common; in fact in untrained players and beginners they may be taken as a matter of course. The first consists in letting the thumb hang down over the floor instead of making it lie on the keyboard. The result is that whenever the thumb has to play a note it has to be jerked into position, only to fall back again as soon as the key has been released.



### THE ETUDE

not moving the thumb under the hand, leverfashion, at all, but keeping it close along the under side of the forefinger all the time, and jerking the whole hand sideways, outwardly, whenever another thumbnote has to be played Only a moving-picture film could give a pictorial representation of this action, but it may picture of correct thumb



A third consists in a similar rigidity in regard to vertical movement when the thumb is used, like-the other finger, as a hammer. The back of the hand should be kept stationary in its normal level position, and the thumb raised above the keys, as in the follow-



But instead of this the hand is raised at the back, as though hinged at the fingertips, and the thumb remains, relatively to it, quite stationary; the hand is then lowered and crushes the thumb on to its note, the thumb never moving independently at all.



Lastly there is the much less common but still disadvantageous habit of holding the knuckles too high and letting the thumb fall vertically instead of horizontally on to the key, thus playing the key with the tip, like other fingers, instead of with the side, which it is the peculiar province of the thumb to do, and gives it its incalculable advantages. Held in this position the thumb has a much more restricted range of action than if held horizontally.

In conclusion, it is sometimes said patirically of clumsy man that "his fingers are all thumbs." pianist or organist no remark could be more complimentary, for a player all of whose fingers did as much work as his thumbs would be the most remarkable executant who ever lived.

### Spurring Up a Slow Pupil

Having a beginner who was inclined to drag and another disposed to gallop through his little exercise, I have tried having them play their exercises together. First, the right hand of one and left hand of the other, and vice versa, then both hands. The result has been wonderful. The slow pupil has not only quickened her time, but is taking new interest in her lessons, while the rapid, jerky movement of the other pupil has been replaced by a steady, even tempo, delightful to the teacher,—B. H. M.

### Find the Shortest, Quickest and Easiest Way to Do Things

By Madame A. Pupin

Everyone has observed how distasteful it is to young beginners in piano study to be obliged to practice. Ver often they rebel and give up music lessons, to regret some years later, that they had not persevered and been able, "by this time," to give pleasure to themselves and others by their music.

To the boy student especially, practice is very irk-To the boy student especially, practice is very rk-some; the printed page looks like a lot of tadpoles hanging on strings. He is required to find a relationship between these and the keys of the piano, but he sees none. He timidly ventures to strike a key and a groan results; at the next effort, a timid squeak is heard, and so on through the lesson-nothing interesting, nothing that sounds like music. No wonder he gives up. It is like trying to memorize a chapter of the Proverbs of Solomon, by pronouncing the words one after another, to the end of the chapter. And yet that is the slow way many beginners start to learn to play.

is the slow way many beginners start to rearn to pay.

Let us find an easier way. In reading a story, the sentences are formed of short phrases, each conveying an idea. For example: "The boy was climbing a tree, he had reached the first branch, and now he was trying to get up to the second branch; suddenly he lost his hold and fell; when his mother heard him scream, she ran out of the house to help him." The commas represent slight pauses. Music is written in the same way: there are commas, semi-colons, colons and periods.

Let the teacher find a place in the music where a

pause can be made. For example:



Let the pupil play the first nine notes very slowly and in strict time. Make him repeat them twenty or more times—right hand alone. Soon it will be observed that each finger develops an impulse to go to the next note of itself. The notes play themselves, as it were. When this has taken place, the teacher may say. "I am going to let you play this with the metronome." Set the metronome at about 76, with two ticks for each note and play once through; then at 84, and so on down to 152; then set the metronome at 76 again, and have one tick to each note. Increase speed as long as the pupil plays in exact time. Happy result; the student has done something he would have thought at first impossible; he has become interested; and it begins to sound like music. He is now willing to begin at the note E, where he left off, and work up the second phrase. Each phrase he works up in this way, the process seems to become easier.

Then he may work up the left hand part in the same manner; but should not attempt the two hands together, until he has gained considerable fluency with one hand alone. In the first attempts to play both hands together he must begin at a very slow rate of speed, as he

This method of studying short portions is very satisfying, for one is sure to reach his aim.

#### A Sight-Reading Contest

By H. R. Robertson

ONE plan to assist in developing sight-reading and one which has proven very successful, is to invite a number of students to the studio and appoint two captains. These, in turn, choose their respective sides. as in a spelling match. Then mark out a section of new music, say, eight bars, and ask each pupil to call the notes, while at the same time the seconds are ticked off on the watch. Each one has three trials and the increase in speed noted.

This scheme serves a two-fold purpose: The pupil tries to surpass his own mark each time, as well as that of his opponent. Then, at the finish, the totals are me up to determine which side is the victor. As an added incentive, the captains usually assist in keeping the time and watching for possible errors in the reading. This always creates the keenest rivalry, especially among boys. A date is then set for the next contest, and it the meantime, many extra minutes are utilized, at home, in the development of note reading. Sometimes, minor contests are arranged between two pupils, each allowing a portion of his or her lesson hour, thus stimulating and maintaining the interest during each

### Stephen C. Foster's Romantic Career

By CHARLES A. INGRAHAM

COMPARATIVELY few people are acquainted in any manner with the life of Stephen C. Foster, and fewer still would be willing to admit that he was more than a mere writer of popular songs, and hence esteem him



MATOR AND MRS. WILLIAM BARCLAY FOSTER. Foster's father and mother, "The

entitled to no great consideration. The ingratitude of the public concerning their song writers is remarkable; the song lives on but the composer is generally forgotten, liv ing and dying without honor and generally in obscurity and poverty. Such was the experience of Foster though he was preëminently the greatest of American song writers. Though his art

was simple in its poetic phrase and musical construcfound in its psycho-

able elements which the greatest of lyric geniuses might in vain attempt to imitate, and it ever exermasterful influence upon the race. It has been said that his melodies are adaptations of the old psalm and hymn tunes, perfectly moulded into simple words and brought into sentimental contact with the actual life of ordinary humanity. This accounts, if true, for the semi-religious atmosphere which inheres in the best and most lasting of his songs-an indefinably pure and sacred element which compels the attention and which soothes the mind and chastens the heart, universally

#### Foster's Birthday

From these considerations it is apparent that a song writer may become of real political significance and testify through his work for the saying, that the songs of a nation have a greater efficacy than its laws, and it requires but a brief study of Foster's life and times discover that though unconsciously, he was in his day an important factor in the fashioning of public policies and events. In the hour of his nativity, at Allegheny, Pa., on July 4, 1826, a salute was fired at the arsenal celebrating the fiftieth anniversary of the Declaration of Independence, and those patriotic reverberations were among the first sounds which came to his infant ears. It was an appropriate demonstration to accompany the ushering into the world of a man who was destined with matchless beauty and pathos to appeal to the common heart of men in behalf of the oppressed in slavery. His influence was indirect, but the deep love and sympathy with which in exquisite song he depicted the homely joys and the tragic, lingering sorrows of the negro was a powerful aid to the anti-slavery movement. The life of Foster covered practically the years occupied in the rise, development and decadence of that great diversory institution known as negro minstrelsy, and in these universally popular entertainments his songs were sung perennially throughout the country. Foster's work should have a place alongside of Uncle Tam's Cabin, the appearance of which was contemporaneous with the publication of his great negro lyrics.

Stephen Collins Foster was of Irish or Scotch-Irish extraction, his grandfather having emigrated to this country from the north of Ireland. His father, William B. Foster, was a man of prominence not only in Allegheny, where he had served as mayor, but he had been a member of the Legislature and had occupied other places of trust and honor. Stephen's mother, Eliza Clayland Tomlinson, was a descendant of the Claylands, a family of note, which had dwelt in Maryland from the earliest colonial times, and in

midst pleasant and affluent surroundings, the home having been a mansion in the suburbs of Pittsburgh, opposite Allegheny, and commanding a view of the Allegheny Valley. Of a retiring disposition and lack-ing robustness of health, the youth avoided the sports and pastimes popular with boys of his age, and in the privacy of his home or in the woods and fields spent much of his time communing with his own thoughts and, in the study of his favorite branches. He early evinced a taste and capacity for music, and at the age of seven years, for the first time seeing a flageolet, was able in a few moments to play the familiar melodies that he was acquainted with. While attending school at Athens, Ohio, he wrote his first musical composition, The Tioga Walts, and arranged it for four flutes. The piece was played at the public exercises of the seminary, the author having the first flute for his part. At this time Foster was but thirteen years of age.

#### Foster Largely Self-Taught

It was for the larger part to self instruction that he owed his education, and in this manner he acquired a good knowledge of German and French, became proficient on the piano, flute, guitar and banjo and studied carefully the works of the great masters. Among his accomplishments was an ability as an artist in water colors, which he seems not to have much cultivated, An amusing story is told of him in this connection. When his song, Oh! Willie, We Have Missed You, was in course of publication, he drew a picture for the title page and submitted it to the printer, who, after examining it, exclaimed, "Oh! another comic song." This experience permanently dampened his aspirations as an artist

At the age of seventeen Foster went to Cincinnati and, was employed three years in the office of his brother, rendering satisfactory service, but never forgetting his great passion and applying himself to musical composition in his leisure hours. But it was not until his return to Allegheny that he scored his first real success in his chosen art, though his first song, Open Thy Lattice, Love, had been brought out two years previous by a Baltimore publisher. About the year 1844 he composed a song entitled. Lauisiana Belle, which became immediately popular throughout Pittsburgh, and this pronounced success encouraged him to introduce the ballads, Uncle Ned and O Susanna! both of which had an even greater appreciation, extending to distant places, until a publisher asked the privilege of printing the songs. O Susanna! brought the author \$100, and from this success and favorable introduction Foster embarked upon his successful career as a song writer.

#### Foster's Personality

Foster was of an affectionate, tender-hearted disposition, deeply sentimental and with a capacity for strong and lasting attachments. Towards his father and mother he cherished an uncommon devotion, and

the death of the latter cast upon his mind a shade of melancholy which is reflected in his later songs and from which he was never able to recover. He formed in his youthful years an undying attachment to Miss Jane D. McDowell, daughter of Dr. McDowell, of Pittsburgh, and they were married on the 22d of July, 1850. He ever manifested a beautiful affection for his wife and his daughter Marian, his only child. In ten of his songs may be found the Christian name of his wife, "Jennie and in one of them she is but thinly disguised under the phrase, "Little Jennie Dow." Foster averred that it was Jennie McDowell who awoke in his soul the latent voice of song, and his favorite among his many compositions was, Jennie's Coming O'er the Green, as it, reminded him of the happy days when he began

that State she had been reared. The boy grew up to delight in her above all others. Their married life, though having a happy beginning, was sad in the closing period of Foster's career, for during the last three years, which he spent in New York, he was without his family, a partial separation having taken place, though a correspondence was maintained between husband and wife. He never could be drawn into expressing himself upon this subject, but the cause of the alienation was probably his convivial habits, which grew upon him and led him at last into a semi-vagabond existence. Opening a letter, he was observed be in tears, the cause having been the words of his wife and the picture, with the missive, of his little daughter, and in a broken voice he expressed his grief that he was so unworthy of those for whom he cherished so deep an affection. Foster struggled heroically with his besetting habit, but in vain, and with clouding genius and tarnished character he went the downward way

His songs had enormous sales, those of The Old Folks at Home or The Suwannee River having reached more than a half million copies, with his royalties upon it amounting to \$15,000, while E. P. Christy, of Christy's Minstrels, gave him \$500 for having his name appear on the title page of one edition of the song. His other most popular songs enjoyed sales of from 75,000 to 150,000 copies. He was a prolific song writer, his compositions having aggregated 150 titles, about one-fourth of which were negro ballads. Not only did his songs spread to all parts of the world to be translated into the leading languages and to be cherished by the commonalty, but they have been rendered to delighted audiences of the highest culture by the master vocal artists from Jenny Lind to the present. Ole Bull and other musicians of distinction knew and loved him, and gladly taking his melodies elaborated and adorned them with their matchless art, while Washington Irving and other literary lights wrote him letters of commendation and congratulation.

The circumstances and surroundings connected with his death were sad and deplorable. He was rooming at the American House, a cheap hotel, and from a fall there sustained a wound which bled so freely that he died three days after the accident, on January 13, 1864. His wife and brother had been informed of his critical condition, but he died before their arrival. Having been under treatment in a common ward or Bellevue Hospital, and being unidentified, his body was taken to the morgue. But loving hands soon took his remains, and the devoted wife and the affectionate brother went with them to his native city. At Pittsburgh, in Trinity Church, appropriate and impressive services were held, and many came to look at the face of their former townsman, concerning whom it was said: "As he lay in the casket he was easily recognizable and there could be seen in him nothing but what was beautiful and good." Several of his sweetest melodies were played as his body was laid to rest in the Allegheny Cemetery beside his father and mother.

Foster has been called "a wild brian rose of music



THE FOSTER HOMESTEAD IN PITTSRIEGH

### Foster's Methods of Work

In person Foster was of slight build, below middle height, but well formed and proportioned; his face, with its high forehead and beautifully expressive eyes, was engaging. His manners were retiring, though he was interesting in conversation when once his confidence was gained. He was lacking in manly pride and dignity, stability of mind and decision of character, which deficiencies with his improvidence made of him the ready companion of undesirable and dissolute persons. Among the poets, he took the greatest delight in Poe and was able to recite much of his poetry without effort, so deeply had it impressed itself upon him. It is possible that in Poe he recognized a kindred genius; at least, the similarity of their careers is evident to the close of Foster's life. In order to obtain ideas for his songs he was in the habit of visiting camp meetings where, listening to the strange and. fervent hymns, particularly those of the negroes, his poetic soul would be lifted into the realm of lyric invention. Riding in the stages up and down Broadway, New York, was another and singular means which he employed to excite the flow of melodious numbers. During a portion of these years he had as a boon companion one George Cooper, having some moderate poetic gift, and in collaboration they would compose songs and from the proceeds of the sales gratify their convivial tastes, the work of composition, the sale and the squandering of the money having been in the case of some songs the experience of a single day. Foster's last words, spoken to the nurse who was about to dress his wound, were: "Oh, wait

till to-morrow.' Though his songs, not only of themselves, but in transcriptions of almost endless variety are pulsating around the earth, the name of Stephen C. Foster is little known and honored. It is not to the credit of his countrymen that no monument stands to his memory, fitly inscribed. Like the career of many another genius, his was a sad, an erring one, but we should not neglect to hold in honorable remembrance a man who has done so much to entertain, soothe, sweeten and purify the life of the world.

### THE ETUDE is in



letter does away with

the myth that Foster died of alcoholism:

BELLEVUE HOSPITAL, NEW YORK CITY, June 5, 1916.

receipt of the follow-

ing letter from Belle-

vue Hospital, New

York, giving further

particulars about Fos-

ter's death. The note

that he was entered

on the books of the

hospital as a "laborer"

has no suggestion of

the tragic in it. At

the same time this

The records of the hospital back in 1864 are very meagre. I find, however, that a Stephen Foster, 39 years of age, born in Pennsylvania, a laborer, was admitted to this hospital on January 8, 1864, the diagnosis being injuries, accidentally received. The nature of the injuries is not stated. He died on January 13, 1864, and according to the register was buried by

friends, the names not given. This is all of the information that is available from the records of that time.

Very truly yours, G. O. HANLON, General Medical Superintendent.

THE task confronting those who provided music with its written language was the invention of a system of symbols that would definitely and concisely represent the properties of the tone language. While music consisted merely of a semi-declamatory intoning of the text of the church service in unison, this was not so difficult a matter. But when music took on a freer and more comprehensive melodic movement and the voices were made to carry different parts simultaneously, harmony taking its place as an important factor in music, it became necessary to provide symbols which indicated the undulations of the melody accurately and, at the same time, expressed definitely the duration of the tones thus indicated. As was stated in a previous article, the steps by which these symbols were brought into use were taken very slowly, so simple a thing as the bar-line not coming into use until the seventeenth

The properties which must be thus accurately represented by these symbols are four in number and under them can be classified the entire series of signs now in These properties are: Pitch, Duration, Force and Quality. The indication of these properties singly would not be so difficult a task, but as, in a piece of music, they are all present in every note, a single sign must do duty for more than one property else the task of reading music would be too greatly complicated. And it is in this particular, despite its comparative inelasticity, that modern notation shows its practical

Pitch and Duration are indicated by a simple combination of signs which leaves the task of reading quite easy. The Staff, Clefs, Notes, which by their character express Duration, and Chromatic signs (the flat and sharp) indicate pitch clearly and accurately. When a duration longer than the value of a single note and less than the value of the next larger note is wanted, the dot or tie provides the proper length between. Force and Quality are expressed by explanatory and descriptive words and by various signs and abbreviations, pertinent in themselves and adapted by long use to the purpose intended.

Of the many possible musical sounds of different oitch modern music makes use of only a limited number. These comprise, in the musical system of scales that has grown out of the development of the old ecclesiastical modes, a series of tones and half-tones. These are notated on the staff, each degree of which has a definite pitch determined by the clef sign. The use of chromatic signs makes it possible to vary the pitch of a note on any line or space without complication. In this simple and easily understood system of symbols is provided every requisite for the notation of every tone needed for the placing on paper of the most complicated musical production.

The completeness of the system is shown when it is perceived that those variations of duration which cannot be indicated by a symbol, those subtle changes of movement which affect the duration of notes not with of reading is made easier and more accurate.

mathematical precision but by affecting the rate of movement and the quality of touch, are clearly made known by the use of terms which refer to the rate of movement alone, such as lento, adagio, moderato, presto. etc., or to the tempo and character of the music, as largo, grave, andante, maestoso, animato, vivace, etc. Or, again, when such terms as andante con moto adagio non troppo etc., are used to indicate still more subtle distinctions in duration and manner of playing. So also other variations are indicated by such terms as piu mosso, meno mosso, accelerando, stretto, stringendo, etc.

The notation of dynamics is twofold, that which relates to general expression of force and that which denotes accent. The first deals with increasing or decreasing force as it relates to entire passages, while the second affects single notes or chords. A study of the words, signs and abbreviations used to denote these variations of force is extremely interesting. It reveals a subtle understanding of the niceties of touch and the nicest adaptation of indications to make clear to the performer the discriminations of touch desired. From softest to loudest a series of words clearly indicate the degree of force to be used. The gradual increase or decrease in force during a passage is shown by a word (crescendo or diminuendo) or by a sign which cannot be mistaken. The abbreviations or signs for the stressing of a note or chord are equally clear. In this also a double meaning is often used to affect the combined result of increase or decrease of force and tempo. Thus stringendo is used to denote increased speed and force, while rallentando means, according to some authorities, to decrease of both force and speed. That effective emphasis which accompanie a growing deliberation of tempo united to a growing degree of force is indicated by the word allargando.

This brief classification of the symbols used in music's written language only touches the subject. It is not intended to be a complete statement of the signs and words used. It is intended to call attention musical notation and its history and to show that it is a subject that will repay, in interest and in practical value, the time necessary to its complete understanding. No teacher should accept notation merely because is necessary to the reading of music. In common with other phases of music it has its history, a study o which will throw light on other lines of musical develonment. When understood it reveals a skill in the adaptation of symbols to a difficult problem and increases one's appreciation of the subtlety and compre hensiveness of musical art.

It can be made a very attractive part of the class work of the teacher. When brought before a class of students systematically, its gradual development and slow steps toward perfection shown, and the adaptation of its present form to the service it is intended to perform made clear, the student views it in a light so different, so much more intelligent, that the very act

### How to Show Pupils the Advantages of Slow Practice

By Bernard Schwartz

"PRACTICE slowly." How often teachers use those words and how seldom pupils pay attention to them! Piano pupils do not differ from other people. We are all alike in this respect. We are constantly receiving excellent advice, and yet most of us never profit by it. It is a peculiarity of human nature that moralists are fond of commenting upon.

Now there is a reason for this, a very simple reason. Words do not mean the same things to everyone of us. When A, teacher, tells X, pupil, to practice slowly, he takes it for granted that X understands him perfectly. And in this he is mistaken. Unless the pupil perceives the how and the why, unless he has thought the thing out for himself, the words are practically meaningless to him. Why must he practice slowly? and how slowly? Instead, therefore, of giving pupils bits of condensed wisdom which their undeveloped minds cannot digest, it s better to give them facts which they can comprehend, and to let them draw their own conclusions.

When you find that your pupil disregards your advice do not fly into a temper. It means simply that

she is not prepared to assimilate it. It is much more effective to address her somewhat after this fashion: "Miss So-and-so, let me give you a short lesson in psychology. You know what a habit is, don't you When you do a thing once there is a tendency to do it again. The more often you do it the stronger does this tendency become. This we call habit. Now, when you practice hurriedly you can't help making a good many mistakes; and when you've once made a mistake the tendency will be to do it again. When you've care lessly allowed yourself, for instance, to strike F instead of F sharp, that F will be sure to reappear more than once. The result is a double loss. First, you are not learning what you should learn; secondly, you are learning what you will by and by have to unlearn. You are wasting time by not forming the right habit, and you are forming a wrong habit which it will take time to get rid of. Do you see the importance of slow practice now? That is why one pupil does in three years what another cannot do in six, though both may practice the same number of hours daily."

WHENEVER young students phrase a piece incorrectly. it is usually because they misunderstand the meaning of the word "measure" in its musical application; their idea of it is usually limited to such notes as stand between two of those vertical lines which are called "bars." This altogether too narrow conception of "measure" is the cause of much mental confusion and perplexity and these effects are aggravated by the unrtunate circumstance that mature musicians and even teachers quite often make the mistake of saving "bar when they mean "measure"; they speak, say, of bars" when they should say "four measures." Now, what is commonly (and inexactly) regarded as a "measure" is not primarily a musical but a purely arithmetical arrangement which divides the entire time occupied by a piece of music into equal parts, irrespective of any musical considerations (except as to accentuation), while a "bar" is simply a vertical line separating one of these arithmetical divisions from the other, as a help to the eye in reading. The confounding of the two terms "measure" and "bar"-which are by no means interchangeable terms-leads into grave musical errors of tana kinds, which, for present purposes, we will denote as the "greater" and the "lesser' error. Having found in my experience as a teacher that young students take much more quickly to explanations by illustration than to abstractions, I shall proceed by the illustrating method,

#### The First Beat

Let us, then, suppose that we speak of 4/4 timeusually signified by a "C." Let us, furthermore, suppose that the four quarters of one measure were subdivided into several denominations: eighths, sixteenths, dotted notes, etc., or all mixed together: the aggregate of four quarters nevertheless constitutes a "measure" and let this be well remembered an arithmetical not necessarily a musical, measure. Now, where young students so often err is in thinking that a measure must under all circumstances begin with the first beat and end with the last. This is one of the things-as the little boy said-"that ain't so!" Let us see.

It is a generally accepted rule in the writing of songs that the essential word in a sentence is placed upon the first beat in a measure. But what if the essential word is not also the first word? What happens then? We will take four different sentences of four syllables each and we will make the word "Spring" the essential word in every one of them, giving a quarter note to

The Spring has come. . In the Spring time. \_\_ It is the Spring! \_

Though we had in all the four cases a complete measure of four quarters we saw at once that the first quarter stood but once on the first beat, that is, at the right of the bar, while in the other three cases the first quarter note stood always in a different place at the left of the bar, yet, the measure of four quarters was complete in every case and the first beat at the right of the bar received always the primary accent. The time divisions of our daily life furnish an

absolute analogy to this. A year does not necessarily begin on the first of January. It is only the calendar year that does so, while a yearly agreement may begin at any day. The rent of a house for a year that begins, say, on the 9th day of June expires at the end of the 8th day of June of the next calendar year. The year means, then, 365 days, no matter at what date it began, and the first of January acts in this matter merely as the bar does in a musical measure. A workman engaged for a week may begin his work on Friday, and his week will terminate at the end of next Thursday. The Sunday (its religious significance apart) acts in the reckoning of the week as the bar does in a musical measure, which may fill the space between two bars and may also be written astraddle of one bar.

A full understanding of this measuring of music is of the greatest importance because of its very close relation to phrasing. The denomination of the notes does not make any difference, whether they are eighths, sixteenths, dotted notes or all of them mixed, the aggregate of four quarters must be there. Not less and not more. And whatever may stand at the left of the bar must be completed at the right of it and the primary accent falls always upon the first note at the right of a bar. (We will assume it, at least, for the present.) It is due there, whether there is anything to be played there or not, and if it happens that the first thing at the right of a bar is a rest or a note tied over from the preceding measure, so that there be nothing to play, the primary accent should nevertheless be felt there as distinctly as if it had been actually given. All of which holds, of course, equally good for 3/4, 3/8, 6/8 or any time signature whatever Assuming now that the young student has completely

understood how to regard in future a measure of music, he may approach the cause of that which was here termed the "greater" error. In introducing the subject it may be well to return for a moment to the illustration by the calendar year. We divide time into seconds, minutes, hours, days, weeks, months, years, decades and centuries. When we use the word "month" we mean a certain number of days; in saying a "year" we mean twelve months, and so on. Now we must remember that some people's services are engaged by the day, some by the week, others by the month or by the year. Why is this so? Because there are services which can be measured by the day or week, as with our household help or with factory workers; others may need a month to fulfill the task for which they were engaged, while the general manager of a great business concern may spend several months maturing a great plan in all its details and he may spend several months more in putting the plan into actual and successful operation. Still, though it may have taken him half year or more to finish this one piece of work, it would not be measured by its daily or weekly showing, but as one great "job." Just so it is with what is called compounded measures, where one single measure does not "say anything" that is musically intelligible; where two or four measures are necessary for such a musical statement as-under certain conditions-could have been made in one measure and where, therefore, the individual measure does not represent more than a mere beat. This is the meaning of "compounded manageres !

Why such writing in compounded measures is necessary it would be difficult to explain to a young student. The reasons are numerous and lie with the composer more on the side of feeling than of reasoning; but, as anyone who ever wrote music will corroborate, it is handier to write in half and quarter notes than in sixteenths, thirty-seconds and so forth. And, what is more, it is not only handier to write in larger denomina tions, it is also easier to read; which may be another reason for the use of compounded measures. If a student has reached that point in his reading where, under ordinary circumstances, he can at a glance take in a whole measure, he should in the case of compounded measures remember that he now must take in two or four, as the case may be, and count but one beat instead of the two or three that each measure really contains.

#### Correct Counting

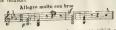
It is fairly safe to say, for example, that most of the Menuets and Scherzi in Beethoven's Sonatas should he read as if two (and often four) measures in time were in reality only one measure of 6/4. As in 6/4 and 6/8 time the accent on the fourth beat is less pronounced than that on the first beat, so will now the initial note of every second measure receive a lesser accent and if the compounded group should consist of four measures the second measure will be entirely un accented or negative.

(This has, of course, nothing to do with the actual strength of the accents, because the matter of force is determined by the dynamic fluctuations of the piece. The accents referred to here are the so-called "grammatic" or rhythmic accents which, as said before, must be felt, even where they cannot be actually given.)

For illustration, the Menuets of some of the earlier Beethoven Sonatas may be quoted here, both in their original manner of writing and also as if they were written in 6/8 time. In the original form the second and fourth "bar" is here substituted by dotted lines in order to show more plainly that the measures at the right of them are but the second halves of the larger compounds. The quotations made in 6/8 time are not to be regarded as an unholy attempt to "improve" upon Reethoven's manner of writing-Heaven forbid!-but merely as illustrating how the measures 2, 4, 6 and so on should be mentally conceived.



Taking now the first movement of the Sonata Op. 7 we find there a measure signature of 6/8; but if we gave a primary accent to both of the two first chords in the measure



we would obtain two consecutive accents, which would neutralize each other and simply change the soft phrase into a loud one. If, however, we mentally conceive the two 6/8 measures as one of 12/8-which is equal to four quarters subdivided into eighths triplets-as indicated by the dotted bar-we perceive at once that the first chord is positive (accented) and the second is negative (unaccented). And this compounding of two measures into one of larger dimension obtains throughout the entire first movement. This mental concept clears up the rendition, not only of the first subject but also of the second, which begins in the last half of measure 59. The motive of this subject consists of four chords equidistant in time and of which we would not know where to put the stress or accent of the sentence unless we regard measure 59 as the positive and 60 as the negative measure. As the subject begins on the negative part of the positive measure and the entire next measure is also negative it becomes at once clear that the stress of the phrase lies on its last chord (the last of the four)-the first one in measure 61-and that the three first chords are, by means of a gentle crescendo, aiming at and culminating upon the fourth chord; as if the fourth chord were the noun in a sentence like, "Now praise the



In measure 66 Reethoven has placed a superadded accent which (purposely) disturbs our counting for a moment, but this cones under the head of "dramatic" or ried to the property of the control of the control or ried to interfere with our regular or grammatic accentuation. This accidental, dramatic accent does by no means destroy our conception of the whole sentence as being in compounded measures in groups of two.

Just as plain—perhaps even more so—are the compounded measures in the four Scherzi by Chopin. They are written in 3/4 time, but should be conceived as if we count each measure as a beat subdivided into triplets. The introductory measures of the first Scherzo show this very plainly:



By comparing the two manners of writing the following quotation of the first four measures of the Scherzo proper, the reader may judge for himself how uncomfortable and how relatively obscure the reading would have been if Chopin had not written in comcounded measures:



### THE BIESE



In the second Scherzo, Op. 31, we find in the course of the first 48 measures every now and then a rest of a whole measure, sometimes of two whole measures. Had Chopin written in 12/8 time these rests should have been dotted quarter rests, but in compounded measures they had to be whole measure rests in order to complete the group of four measures.

to complete the group of four measures.

Some pieces in C time show sometimes an inserted measure of 2/4. Such insertions are made when a passage is extended or when a brief introduction to it was deemed necessary. If Chopin had written his third Scherzo, Op. 39, in Cor 4/4 time he should have had to make such an insertion where we now find the measures 57 and 58. They serve as a brief introduction to the next phrases and are repeated after the "tempo I" in measures 33 and 34.

tempo 1 in measures so and one.

Of the fourth Scherzo nothing special need be said
in this respect because the very aspect of the pages
reveals the division of the piece into groups of four
compounded measures; it also shows that many of the
measures consist of only one note and this not always
to be struck but often merely held over from the preceding measure.

It is in the second (most popular) Scherzo where students and amateurs get often confused in their timing and for no other reason than that they look upon every measure as a musical entity. No person that can keep step with a marching brass band can be step with a marching brass band can be proposably get befundled in the thining of this Scherzo if he regards every group of four measures as a compound forming one larger measure. It is, therefore, advisable—after the technical matters in this piece are so far mastered as to permit a somewhat rapid execution—to count each measure as a beat and then to conceive the entire Scherzo as being in C time.

This doctrine of "compounded measures" applies to nearly all pieces of rapid motion, Valse, Tarantellas and kindred compositions. The question whether the comeven a young student can decide for himself if he investigates the predominating musical and rhythmical idea or motive in the piece. In Beethoven's Sonata, Op. 7, he can readily see that one measure does not express anything intelligible and that a compounding of measures is therefore advisable; whether the compound shall contain two or four measures he can readily infer from the fact that measures 3 and 4 are a repetition of measures 1 and 2. Two measures are therefore sufficient for this compound. The same number would seem to suffice in first Scherzo by Chopin; but only for the first four measures because here, too, measures 1 and 2 (after the introduction) are repeated in measures 3 and 4. The very next four measures, however, form a thematic unit, a run occupying four measures, which, by the way, is also the case in the introduction itself.

To determine whether a thematic unit occupies two or four measures it requires some discernment on the part of the student. A cast iron rule or a part of the rule of the rule

### In the Teeth of Opposition

When Coleridge-Taylor's Bon Bon Suite—which is a choral work with orchestra—was being given its a choral work with orchestra—was being given its a choral work and the stone of the conductor, there was an unrehearsed musical effect which deserve recording. One of the numbers is a watchman's song, in which, as W. C. Berwick Sayers, Coleridge-Taylor's biographer, expresses it, "the guardian of nocturnal peace breaks in between the stanzas with his cry of the hour. The character was taken by a member of the chorus, and when his entry was due the audience was aware of a pause which was not in the score, and at which the conductor smiled. Then a wavering voice, redolent of sack, and seeming an intensely

realistic conception of the character of this Dogberry,

"Past twelve o'clock, past twelve."

"The audience was delighted with the singer's perception of the possibilities of a waterman who might have visited several tavers in the course of his duty. The artistry, however a travers of the duty. The artistry, however a compared and follows a difficult to the state of the compared and follows a difficult into that it was arranged that the 'cellist sitting immediately below him should give it softly. In leaning forward to catch the sound the unfortunate vocalis' dropped his teeth. The pause was occasioned by ficur readjustment, and the dislocation and his nervousness had produced the admired readism."

### Popularizing Good Music

By Geo. Noyes Rockwell

KEPLYING to Dr. Heinrich Pfitzner's interesting anical on "The Matter of American Musical Atmosphere" we desire first to take issue with his statement that "In America there is no musical atmosphere;" although preceding this assertion he states, that "There is plenty of musical life;" but how can there be musical life without musical atmosphere, any more than physical life without the necessary atmosphere to support it? Our contention is, that America has musical atmosphere enough, but it is vitiated by low standards, indifference, and commercialism, except in portions of our country where no doubt our "atmosphere" is equal to any to be found in Europe. In other words, we have musical atmosphere in spots. Illustrating this point, we quote one of America's leading musicians, a teacher and composer, who has recently visited Chicago, to conduct one of his orchestral works. He says:

"Chicago may be a musical center, in a way, but I feel that music here is regarded more as a luxuñous toy or a syncopated lozenge for the digestion. It's different in Boston where the populace inherits its musical taste along with other sacred family possessions.

"In Chicago you have opera, and you have your symphony orchestra; both excellent, but you don't make music an every-day affair, as we do. Why, in Spring-field, Mass., children of ten or twelve years appreciate Brahms and Beethoven and Chopin just as well as their parents do. The best music ought to be popularized—as it is abroad."

We believe that the last paragraph contains the solution of the "matter", and that is, that until as a nation we discard the spurious in music and broadly cultivate a taste for the true and good, popularize it; not until then can we expect to have a musical atmosphere projitious to the life and growth of the ideal.

And now we come to the important question: how can America's musical atmosphere which among the masses has become vitiated, be purified so that the best in music can be popularized? This is a difficult question to approach, much more answer, so long as millions of dollars are yearly spent to contaminate the masses with trash that is so featured as to attract the multitude. Like the liquor traffic, its manufacture, sale, and use must be not only discouraged, but stopped. As Dr Pfitzner aptly puts it, "Every American musician and music lover must foster a respect for (real) music and musicians; for so long as no proper respect for (good) music prevails among the general public, there can be no real musical atmosphere" except we would add, as we now possess it in localities. In other words we must become musically aggressive, and by precept and example inculcate the good, while vigorously combating

If teachers of music in every school, public and private, in America, would untite in a compaign of extermination, no doubt "America's Musical Atmosphere' could be so cleared, that in a decade (or less) we would rank as high in music and musical ideals, as any nation on earth.

#### Some Curious Musical Instruments Used by Savage Tribes

THE natives of New Zealand play on a nose-flute The instrument is held with the aperture under the right nostril, the other being closed with the left hand.

The Kaffirs of Africa use a harp that has one ating only, sweet in tone but scarcely audible six yards away. It is an ordinary bow with a string of twisted hair. A hollow gourd is attached at the middle to give resonance. A ring is passed along the string to vary the pitch and the instrument is played with a plextrum. The string the passed has the string to the property of the pitch and the instrument is played with a plextrum.

The Bongos, a tribe of Africans, have an instrument called a manyinge, which is a species of wooden trumpet. It is closed at the lower end but open at the upper extremity, where there is also a blow-hole, down which the performer blows with all his might. In one of its forms the manyinge; is shaped like a huge wine bottle and held between the knees somewhat as one holds a 'cello.' Sometimes it is too large to admit of this method and the performer has to bend over it as it less on the ground.



HAVE you ever listened to an orchestral concert that was heavily charged with ultra-modern compositions, and then drawn a deep breath of relief when a Haydn symphony was played? It was as though the windows had been thrown open and a gust of fresh air admitted to the concert room.

The reason for this changed atmosphere is that, while modern composers make it their professed object to prod us by queer, often irritating turns of musical speech, Haydin invariably refreshes us by progressions that are normal and satisfying. No abstruse, misty suggestions perplex us in his music, but all is frank, sumy and open. His music suggests the simplicity and freedom of country life, in contrast to the complexity and clash of the city.

It is the fashion among a certain class of people to speak disparagingly of Haydris piano works, apparently because of this very direct and ingenuous style. We are too apt to imagine that a composition is necessarily noble and profound because it is incomprehensible; on the same basis that we have attributed wisdom to the owl, because of his inscrutable expression. But let us remember that simplicity is the keynote of the best art of all ages, and that no form of art can endure unless creative thought shines clearly through it.

Haydn wrote over fifty sonatas for the clavier of middly and point thry-five of which, however, have come into print. Composed at intervals during his busy life, these sonatas mark the gradual evolution of his genulus, ranging, as they do, from his first somewhat crude attempts to those which involve a considerable degree of virtuosity and depth of expression.

Unfortunately, these sonates are numbered differently in different editions. For our present purpose, therefore, I shall follow the numbering used in the four volumes (34 sonatas) of the Edition Peters, the first two of which are identical in contents with the two volumes of the Presser Edition and the Schirmer Library. Since the best of the sonates are included in these two volumes, I shall make them the basis of reference.

#### Three Groups of Sonatas

On general lines, the sonatas may be divided into three groups, the first comparatively easy to play, the second more difficult, and the third of considerable intricacy. Such a grading must necessarily be inexact, since the movements of the same sonata are frequently of different degrees of difficulty, and since one factor, such as the technical execution, may be easy, while another, such as the phrasing, may require a much greater proficiency. With this understanding, frome will include numbers 2, 5, 7, 10, 11, 14 and 17, of which numbers 10 and 11 are particularly compact and user life for teaching purposes. In Group II are numbers 6, 12, 13, 15, 16, 19 and 20, of which num 11 are placed are especially important to the proposed of the property of the proposed of the pro

Upon hearing any one of these sonatas, one is immediately struck with its exquisite architecture. Each clear-cut phrase is balanced by another of similar or contrasting style; one group of phrases yields to another which supplements and points out its purpose; while the longer divisions succeed each other with proportions as symmetrical as those of a Greek temple.

Take, for instance, the first movement of the sonata in F. No. 20. The first large division of this, known as the exposition, and consisting of the first 46 measures, is itself divisible into eleven phrases of approximately four measures each, which are supplemented by a coda of two measures. In the development section (measures 47-85), this rigid phraselength is sometimes relaxed for the sake of variety; but in the last or recapitulation section (measures 85-127). a division almost as strict as that in the exposition pre vails. Again, in the exposition 12 measures are devoted to the principal theme, 8 to the connecting passage, and 24 to the more diffuse second theme, all multiples of the four-measure unit; while the coda of two measures rounds off the ending. Finally, the general division of 46 measures for the exposition, which is the statement of the themes; 39 measures for the development, or free play upon the themes; and 42 measures for their restatement, results in a threefold structure that is comparable to the proportions of the mediæval cathedral, with its two main towers (exposition and recapitulation) flanking the more fanciful facade (development) between them. A glance at the experiments of Haydn's predecessors, such as Wagenseil, Hasse, Kuhnau, Paradies, and the sons of the great Bach, will convince us that Haydn succeeded in achieving the perfectly balanced proportions for which they were striving with only partial success

#### Haydn's Fertile Genius

These elegantly modeled divisions moreover, Haydn clothed with music which showed the amazing fertility of this genius. Melody, that maintay of musical expression, dances on through every measure, suggesting sometimes the rough homespun of the peasant and sometimes the glittering adornments of the courtier. Haydn had the people's blood in this veins; and their home songs and dances crop out inevitably through his artistic settings. Consider the first theme of sonata No. 16, a theme of which Haydn, by the way, was so fond that he used it also in the scherando of No. 6. Here is a typical peasant dance, with all its rough bilarity, beautified, however, by the dainty frills which fall naturally from Haydn's ingers and which take on

kaleidoscopic forms each time that the theme returns.

A composer of Italian operas and a student of the
Italian style, Haydin could also write melodies with
elegance of outline and vocal fluency. Look, for example, at the theme of the third sonate.



Here is a sinuous rise to a culminating point, and then a graceful descent which ends in a rising inflection, the whole making a curve like this:

Yet Havdn was primarily an instrumental writer, and so a them such as the above, that has a distinctly wocal cast, he invests with instrumental touches, of which the broken groups with which it begins are instances in point. Joined to these fragmentary divisions is often a lavish array of embellishments, found most freely, however, in the slow movements, for example, in the adagio from No. 16.

The periwigs and lace with which society decked itself in the eighteenth century were reflected in the music of the day under the guise of trills, turns and mordents; so that it is somewhat rare to find a melody quite unadorned or repeated in its exact original form. Typical of Haydn and Mozart alike are the added touches given to a theme or portion of a theme on its reappearance; thus in sonata No. 11, the first two measures:



soon after are altered slight



Especially noteworthy in this connection are the graceful endings which often deck with indescribable elegance the close of a section, such as this cadence from the first movement of sonata No. 3:



But lest we gain the impression that Haydn is habitually light or even superficial in his work, let us listen to the dignified and serene theme of the larghetto from sonata No. 20, in which it is evident that the many trills are employed solely to give a sustained character to the tones which was otherwise impossible upon the clawters of Haydris time. The nobility of the adupto in the great sonata No. 1, and with the serious sentiment of the theme of the aduption in No. 8.

Haydn put the seal of his authority upon the custom. almost universal since his time, of employing in a given movement two themes, which hear toward each other relations of both similarity and contrast. In our modern epoch the latter factor is emphasized to such an extent that there are often almost barbaric differences of mood between the contrasting ideas. Realizing, however, the satisfaction which we feel upon entering a room in which the colors, though different, yet harmonize perfectly in general tone, may we not also appreciate Haydn's gentler method of apparently causing his second theme to grow naturally out of the first, with differences so subtle that the two themes rather supplement than antagonize each other? Glance at the second theme of sonata No. 3, so like the first at the beginning, and yet soon departing from it:



A corresponding unity of theme occurs also in the first movement of the first sonata; while in sonatas II, IS and I9 the themes of the first movements, while obviously similar in style, are slightly more diverse in treatment. In sonata No. 20 a greater contrast occurs; but even here no decided break in the continuity of

thought is perceptible.

The darecter of these themes, and, indeed, of the embed in the character of the control of the contro

Such irregular time-divisions, with their consequent cheerfulness and vitality, furnish only one of the ways in which the fun-loving nature of our composer asserts itself. We are constantly meeting fantastically from one hand to the other little quipe of motes popping out in unexpected ences—which excite our risibilities. What a Society of the property of the prop



We all know the story of the fortissimo chord which Haydn placed in the midst of the quiet flow of the Surprise Symphony "to make the ladies jump," as he expressed it. Reminiscent of this joke are the unexpected accents which he throws upon a weak beat, as in sonata No. 5:

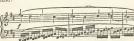


The finale of No. 1 contains many such irregular

Rhythmic contrast, too, is sometimes employed with delightful effect. In the first movement of sonata No. 1, for instance, an ornamental ending follows a succession of smooth melodic runs. Then comes this complete change of rhythm:



In the slow movements a variety of rhythmic divisions are involved which test the time-sense of the pinnit. A glance at the adapt of No. 1, or even at the adapt of the casier No. 2, evends an array of problems which none but those who are on good terms with ther metronomes videous on poposing rhytms test the melodic sense, as in this right-hand pastage from sonata No. 7, played over a flowing figure in sixteenth notes for the left



Similar syncopations appear in the second theme of No. 2, in the development portion of No. 3, and in many other places.

Considering the slight, even feeble tone of the claviers of Haydn's day, it is somewhat surprising to find him indicating contrasts of tone-power quite modern in their scope. Note the brilliant arpeggios which rush forth at the end of the exposition of the first movement of sonata No. 7, and the consequent sudden drop to the staccato thirds:



This sonata is full of such dramatic effects: its second movement, indeed, has a depth and richness of tonal contrast that is worthy of Beethoven himself. Note the explosive accents toward the end of this movement; the piantismo followed by the fortismo chord; and the final hush upon the low dominant, which leads directly to the jolly finale.

In the development portion of the first movement of No. 3 the repeated, indeterminate chords, with the vigorous outbursts and chromatic windings, have been compared to similar passages in Betchoveris Some Appassionata. And do we not feel a premonition of Beethoveri's Flifth Symphony in such "knockings of fate" as these.



Proceeding from this passage, murmuring snatches of the coming theme and a rushing cadenna: that dies down in the low register introduce the final section with a vividiness that Beethoven has hardly surpassed. Savoring also of Beethoven in his quieter, soulful moods is the beautiful Minuet and Trio from the somata No. 6, with its sustained, smooth progressions.

Haydn's harmony, like that of most of his contemporaries, serves mainly as a kind of framework, within which the melodic and rhythmic patterns are displayed. In the earlier works it is voiced in accompaniment of slight texture, sometimes of light double notes, such as these at the beginning of sonata No. 7:



or again of alternating chord notes, such as those which appear three measures farther on in the same



Later on, however, richer combinations are found, until we arrive at full chords, such as those which open sonata No. 1.

While, too, in the earlier sonaias only a few nearlyrelated keys are ordinarily involved, holder changes are employed in the maturer works. In sonaia No. 1, and the sonaid in the maturer works. In sonaia No. 1, while the adagio is placed in the harmonically remote key of E major, after which, in the presto, a return is made to the former key. Occasionally quite a modern emotional effect is produced by the entrance of a chord which arrests the attention by its unexpectedness; such as the chord of Eb in the large of No. 7:



Ordinarily Haydn prefers the simplicity of diatonic harmonies; but in the more complex movements abundant use is made of chromatics. A study of the middle division of the first movement of No. 1 reveals many such closely-knit progressions.

many such closely-kint progressions.

It has been charged that the movements of the sonatas have no organic connection with one another; that similar movements of two sonatas could be inter-changed without noticeable detriment to the effect of the whole. Intimate key-relationships were proposed to the sonata could be interested as a single area, and is it surprising if these are the chief unlifting elements, since they were written at a time when it was the custom to place the individual movements of a symphony on different parts of

a concert program? But in some instances the connection is much closer than this. We have already some for instance, how the addguo in No. 7 rests finally upon the chord of the dominant, which leads inevitably into the concluding movement. Note also how the three movements of No. 11 begin with the same two note, D and G.







From this brief study is it not evident that in all the factors which go toward making up a musical composition—form, rhythm, melody, color, harmony— Haydn not only has original and impressive thoughts to express, but also has the power and finesse to express these in a beautiful and distinguished manner? Permeating all his music, too, is that atmosphere of clarity and simplicity which is the very breath of life for the student. In their technical qualities, too, the sonatas are a mine of wealth; since they furnish constant opportunities for putting into practical service those scales, arpeggios and five-finger exercises which are fundamental to pianistic training. While, however, some of the sonatas may be studied in the earlier grades, let it not be imagined that they become as a whole useless to the advanced student; for even the simpler ones demand a crispness and freedom of touch which makes them of constant value in polishing and regulating the technic of expert players. Indeed, no greater test of a pianist's accuracy in details can be found than is afforded by their intricate finger-work and their demands upon the sense of rhythm. Many a player, indeed, who can perform a Liszt Rhapsody with éclat may well quail before such problems as are involved in Haydn's first sonata, in E flat!

In Haydn and Moart we reach the pure spring of our modern music, which, developing into the river of intercentage type of the reaching the search for new ideas and new means of expression; but let us not permit our students to lose the sanity of musical thought which the classics alone can maintain and strengthen, and accordingly let us keep them in such intimate took with the works of the past that they may be the better prepared to pass judgment upon the works of the persent and future, which, however daring in their conception, have not yet passed the stern censorship that time alone can render.

#### The Generosity of Franz Liszt

THE following anecdote of Liszt was told by an anonymous writer in a magazine article some years It is quoted by James Huneker in his excellent Liszt biography, and as Mr. Huneker suggests, seems to be the work of one on intimate terms with the great pianist. "Liszt was once at my house, when a woman was announced to whom I was in the habit of giving quarterly a certain sum for her support. It being a few days before the usual time, she gave as her excuse (it was November) the hard times. While providing for her I told Liszt in an undertone that she was an honest but very indigent widow of a painter, deceased in his prime, to whom a number of brother artists were giving regular contributions in order to enable her to get along with her two small children. I confess while telling him this, I hoped that Liszt, whose liberality and will ingness to do good had almost become proverbial would ask me to add something in his name, and was apparently surprised therefore to see him apparently indifferent, for he answered nothing and continued looking down in silence. After a few days, however, the widow reappeared, her heart overflowing with thankfulness and her eyes filled with tears of joy, for she and her children had at the expense of a man whose name she did not know, received beautiful and new winter clothing, while kitchen and cellar had been stored with everything necessary for the coming winter. Now all this had been arranged by the landlady of a certain hotel, at which Liszt was then stopping."



### Two Great Musical Innovators, Liszt and Paganini

By HENRY T. FINCK

Another section of this excellent article appeared in THE ETUDE for August

Delichtful, glimpses of List amidst his pupils are given by Amy Fay in her Music Study in Germany. She attests, as all his pupils have attested, that he paid no attention whatever to technic. That he took for granted, giving his attention exclusively to matters of interpretation. Yet only a few years ago one of the most prominent American critics wrote that "technic is, indeed, not everything, though so eminent a planist as Franz Lists said it." Which reminds one of Charles Dudley Warner's withticism: "Ignorance of America is one of the branches taught in English schools." Ignorance of List is certainly cultivated with astonishing success by some music critics.

#### The World's Musical Center

No one who knew Paganini's character would have dreamed of going to him for lessons. He had only one thing to teach—his technic—and that he guarded jealously from all other players. Indeed, he was so afraid that some of his secrets might leak out through the publication of his own pieces that he kept them in manuscript!

Liszt, on the contrary, when he made his home in Weimar, permitted musicians and students from all the world over to come and learn his secrets and help make that small German city the world's musical center.

It takes one's breath away to read the list of musicians—one of them altered famous, others destined to become so—who came to sit at one of his pianos while he sat at the other to show them "by revelation" (as he did to Wagner) how to play Bach, Beethoven, Chopin and the other great masters. Among hose who studied with him were Rubinstein, Hans von Billow, Tausig, Cornelius, Joseffy, D'Albert, MacDowell, William Mason, Viardot-Garcia, Weingarture, Nikisch, Saint-Säens, Raff, Reisenauer, Sherwood, Smetana, Siloti, Remenyi. Van de Stucken, Servais, Sgambati, Moszłowski, Rosenthal, Köhler, Drasseke, Klindworth, Friedheim, and about four hundred others.

Weimar also became the headquarters for composers were unjustly neglected; among them Richard Wagner, who could not get his Lohengrin accepted for performance at Dresden, though he was royal conductor there! Lists believed in giving a chance to composers while they were still living. He fought for them, though he thereby incurred the bitter enmity of the conservatives. His friendship with Wagner was, indeed, one of the main reasons why he himself was so much abused in the press—he who never did an unkind thing to anyone.

But hold 1 There was one class of musicians to whom he was unkind—the indolent professionals who had got into comfortable ruts which they were loath to leave. Under his assaults they enlarged their ruts to trenches and tried to hold them; but gradually he routed them, and to-day all the world follows in his footsteps, particularly in the matter of orchestral conducting and the writing of coherent symphonic poems in place of incoherent, detached symphonic movements.

#### A New Way of Conducting

List's piano playing was a kind of improvisation. He seemed to create as he played, following every momentary impulse, mood and inspiration. When he took up the conductor's baton he tried to play on his orchestra as he had played on his piano, but naturally found the musicians much less tractable and obedient than his pianoforte. They had been accustomed to the traditional way of looking on the conductor as a sort of 'windmill.' as Lists tarscatteally put it. They had been taught to keep together, to play a little louder or softer here, a little faster or slower there, and to accent

DEJIGHTYU. glimpses of Lists amidet his pupils are the beginning of each har, as in dance music. He was a few to the states, as the states are with bar lines, but with reference to expressive or granted, giving his attention exclusively to matters or chords that had to stand out to make the composer's further states. Yet only a few wars ago not or the idea clear and impression.

He looked on himself not as one who merely had to beat time and indicate to the players when to come in again after a pause, but as a pilot whose function it was to show them how to interpret the music of diverse styles and periods, just as he interpreted it on the piano.

It is known that when he conducted an orchestra unused to his way her results were not always satisfactory; but that was not his fault. With his Weimar orchestra, which soon obeyed him like a piano, he achieved results that were the talk of Europe—results differing from ordinary orchestral performances as his piano playing differed from that of ordinary planists. Was Lisar the Paganini of the piano? The question sounds more and more funny, doesn't it? But the worst is yet to come.

#### Genius Will Out

Not to underrate Paganini unfairly, it must be borne in mind that he was also a composer, and that Schumann, as well as Liszt, complimented him as such by transcribing his Twenty-four Caprices for piano, while Brahms wrote a set of variations on one of his themes. But what little of his writings survives on



PAGANINI, "THE INCOMPARABLE."

programs of to-day owes its preservation chiefly to the "fireworks" in them.

With Lisar's compositions it is just the other way. Those of them which belong in the pyrotechnical class, including most of the operate fantasies he wrote for the Italians, have dissipeared, whereas his least adorned and most substantial works are coming more and more into vogue. Among these are the great sonata for plano, which is now played quite as frequently as any of Betchover's sonatas; the Paust symphony, which was the sensation of the whole concert season 191415 in Boston, and the wonderful musical wealth of which has made it in recent years one of the most frequently performed symphonics in Germany, where for so many years it had been

To put Liszt in a class with Paganini, or Thalberg, as thousands still do, betrays an amusting lack of historic and biographic knowledge. In his day Thalberg was considered Liszt's equal not only as a pianist but as a composer. Yet in a career of thirty-five years as a professional critic I have never seen one of his pieces on a program; but Liszt's pieces I have always seen, and see to-day, more frequently on recital programs than those of any other composer excepting Chopin. I happen to know, too, that among his four hundred original pieces—particularly his études, which are as marvelous as Chopin's—there are dozens still unknown to audiences, but so saturated with genius that it is only a question of time when they will become familiar.

It may not be true that "murder will out," but genius will. "I can wait," Lists used to say. There are indications that his organ pieces and choral compositions for the church will have to wait almost as long as Bach's did, although they are not only beautiful to hear but opened up new paths. "In his masses is reflected the incomparable splendor of the great eatherlash," wrote Saint-Sains, whose words, as the words of France's greatest organist as will as composer, also have much weight which he says that Listst "uses the organ in a way which surprisingly increases its resources; he seems to have institutively foreseen modern improvements of the organ as Mozart divined the modern plano in his Fantasy and Sonata in C

His piano pieces, his orchestral works, and his splendid songs are no longer music of the future. They are coming more and more into vogue from year to year.

Over his songs even Fuller-Maitland waxes enthusiastic. He finds them "highly original, effectively written for the voice, and interesting in the accompaniment. If Liszt had been nothing more than a songwriter, he would have been hailed as a composer of rare gift."

For an arch-Brahmsite to make such an admission is indeed the acme of praise! Nor is it too much to say that as a song-writer Liszt exerted a wider influence on other composers than anyone except Schubert.

### A Daring Innovator-The Latest Musical Atmosphere

It is in his orchestral works, however, that Listriess to the most diary heights. While most composers, including some of the greatest, were original only in their ideas, meekly accepting the traditional forms to shape them, Lists created a new era in music when, after giving up piano playing, he composed, at Weimar, his symphonic poems, new in form as well as in content. These tome-poems—among them such masterworks as Tasso, Les Priludes, Mazeppa, The Battle of the Huns, The Ideals—are not only factioning as music, pure and simple, and conspicuous as specimens of the most legitimate and eloquent program music, of

Forcing Children to Study

By WILBER M. DERTHICK

# THE ETUDE

but they made Liszt stand forth as "the emancipator of orchestral music," as Saint-Saens called him. In-stead of being obliged to perpetuate the monotonous symphonic form of four incoherent movements, composers learned from Liszt how to construct coherent orchestral works based on literary, poetic or pictorial models, and therefore capable of endless variety Is it a wonder that they eagerly followed his example? In Germany, France, Russia, everywhere, symphonic poems along Liszt's lines became-and still are-the favorite form of orchestral music.

In the realm of harmony, too, the composers followed in Liszt's footsteps. Even the greatest harmonist of all time—Richard Wagner—learned from him. He thoroughly and delightedly studied the scores of Liszt's symphonic poems and subsequently wrote to Hans von Bülow regarding the great change that came over his music in the interval between Lohengrin and Rheingold. "There are many things we gladly confess among ourselves; for example, that since my acquaintance with Lisst's compositions, I have become quite another fellow as a harmonist."

Not only did Liszt help to educate Wagner's harmonic sense; he "shot his arrow even farther into the future than Wagner" as the Russian Princess you Wittgenstein remarked. It was in Russia that Debussy, who is regarded as the creator of the latest

"musical atmosphere," confessedly got his harmonic notions, and the Russians got them from Liszt, including the much vaunted whole-tone scale. Concerning Liszt's use of this scale, and of the Hungarian scale, see pages 419 to 424 of Prof. Riemann's "Geschichte der Musik seit Beethoven," which, is by far the best history of nineteenth century music in any language, and the first in which Liszt's many-sided and epochmaking genius is fully set forth. Read those pages by all means. If you cannot read German, get a friend to translate them for you.

#### Liszt's Remarkable Arrangements

For further illuminating remarks read the Portraits et Souvenirs of Saint-Saëns. From this I have already quoted repeatedly, but I must refer to one more of his remarks because of its great importance in forming an estimate of Liszt as a creator. In addition to his four hundred or more original pieces, he made about nine hundred arrangements and transcriptions of the works of other composers of all countries, and in the least of these there are, as Saint-Saëns intimates, flashes of Liszt's creative genius. This is literally true-and think of what it means in the aggre-

Dr. Julius Kapp's excellent biography of Liszt ends with a list of books and articles on this great man

covering no fewer than twenty-seven pages. He also gives a complete and classified list of his works, literary as well as musical. Liszt's own literary writings, apart from a dozen volumes of his letters, cover seven volumes, the contents of which, as they appeared from time to time, had an extraordinary effect in clearing the atmosphere and accelerating musical progress. These writings are of equal value to those of Schumann, Berlioz and Wagner. Paganini was quite illit-

To sum up: Was Liszt the Paganini of the piano, or was he what Wagner called him, "the greatest musician of all time?"

A monumental edition of his complete works has been undertaken by Breitkopf and Härtel. The editors are nine men of world-fame: Eugene d'Albert, Ferruccio Busoni, Felix Mottl, Eduard Reuss, Arpad Szendy, Bernhard Stavenhagen, August Stradal, Felix Weingartner, Philipp Wolfrum. Musicians of the future, like those of the past, will find these works a mine to delve in and enrich their minds; and to the public Listz's music will appeal more and more as those who sing or play it learn that the technical difficulties in it are not intended to be paraded as such, but are simply the brilliant vestment of beautiful melodies and thrilling

### Are You a Solomaniac?

#### By Làszlo Schwartz

Are you a Solomaniae? Have you an insane desire to shine as a soloist and nothing else? Has your musical reason, your normal ambition to be a good and thorough musician been upset by your appetite for the laurels of the showman?

Of all musical ailments Solomania is the most unfortunate. Some inherit its germs; others become infected through no fault of their own, but due to the misguided goodwill and zeal of their friends. Some heartless music teachers and managers, alas, belong to the class who go about inoculating victims with the virus of Solomania. Salving their consciences with the convenient phrase, "Business is business," they do not hesitate to tell young people who have few of the qualifications to become great virtuosi that they are destined to become immortal artists. Once smitten with this malady only grim experience can effect a cure.

#### Wicked Flattery

Musical progress lives upon proper encouragement. Encouragement is the sun that makes the student develop his higher interests. Flattery is quite a different thing. Flattery is a train of lies, thoughtless or intentional, as the case may be, but designed to send the young musician's career to an nevitable and abysmal precipice. To quote a great Hungarian pedagogue:

"Between polite society folk, ignorant friends and beguiled parents, it is a wonder that the conscientious music teacher has any say whatsoever in the safe guiding of the music student over the first tempta-tions of the early musical activities." This temptation, as all music teachers know, is the pupil's desire to place more importance upon a few showy pieces than upon the true development of his musical talent which would prepare him for a broader and more thorough appreciation of his art. The wrong attitude of misinformed parents and friends will continue to harass and endanger the good work of the music teacher until the general public will have been thoroughly educated to the significance of music as an art versus music as a pastime. "With the sensible standardization of music teaching and popularizing of good music this evil will drop into well deserved obscurity. The preventative serum against Solomania is sane judgment and right musical appreciation. The pupil's ability must be founded upon real musical merit, not the reputation for performing a few pieces in a more or less showy fashion.

#### Memorizing and Thinking

A part of the day's practice time should be devoted to memorizing musical ideas and their forms of expression. The sort of practice which is merely constant repetition—which fails to make the étude or piece one's own, is not real practice. You must know every note and sign by heart, or you don't know the piece. really listening to it.

Real practice, along the lines briefly indicated above, will give you the knowledge you seek.

The student may say: "How can I think of so many things at once? If I have to keep in mind all this I shall never be able to practice right."

You do not do all these things at the first moment. One thing at a time-one hand at a time-one difficulty at a time, but always with care and thought. The average student tries to avoid thinking, he goes a long way around so as not to think. He seems to expect music to do itself. The true teacher devises every means in his power to interest his pupil in his music study, and induce him to think. Thinking and listening (an effort of thought) are the means necessary for correct practice; there can be no real practice without them unless your thinking is producing results that spell progress,-look to your thinking.

In order to spend your hour or two of practice in real study, you begin with some technical work. This does not mean hundreds of meaningless repetitions of Hanon or Pischna, Plaidy or Germer, but rather a few exercises carefully worked out, each containing a vital principle. First a couple of comprehensive gymnastic exercises; then finger pressure for gaining strength and solidity. Next relaxed arm weight, as in heavy chords. either in three or four voices. Now some light finger work, trills, staccato and legato passages, in various keys. Scales and arpeggios in a couple of keys and in different forms and accents. Perhaps now an étude. in several touches, and then Bach, as much as you have

Now the piece; is it a new one? Then examine it for key and time signature, major or minor mode. If you are able, you can run it through for a general idea of harmonic structure and contents, difficult passages and cadenzas and so on. These come in for extra study. I never could see the use, however, of beginning at the back end of a piece and working toward the front, simply because the last page is more difficult than the first. This method is apt to give a distorted idea of the whole.

#### A Good Practice Plan

Start with the first page. Take two or four measures with right hand alone. Note how the theme or melody is formed, whether it moves up or down. Observe its shape, so to say, how it is phrased, and what touches are necessary to express it suitably. Think these things out carefully before you try to play. Reciting the notes aloud helps very much to fix them in

Now try to play them. If this seems at first difficult, see if you can think them through before you play You will soon find you know the notes by heart. Now play them slowly, with every attention to touch, tone and phrasing. Make each phrase or fragment of melody beautiful in itself-well-rounded, finished. You will try to make it beautiful if you are

Next take up the left hand part, and treat it to the same careful analysis. It may not prove as difficult as that for the right hand, or it may be more so; but it is to he learned in the same way as the right hand was. When both fragments are ready, put the two hands together. This may take a little longer to accomplish, but it will be thorough work, provided you give it your full attention.

It does not seem such a great thing to learn thoroughly four measures each day; almost any one can do that you think. Do you find the process too slow? Remember a piece like the Papillon of Grieg, for instance, contains only sixteen measures of new matter. Even at the rate of four measures a day, the "Butterfly" should be mastered in four days. Is it not better to work in this thorough manner and have something positive to show at the end of four days, than to play the piece in the usual way, and not know it at the end of a week's practice? Real practice eliminates "vain repetitions" and yields tangible results.

#### Secure Tempos

Real practice does not necessarily mean fast practice. Hurried, careless practice is the bane of many young students, the cause for wrong notes, hesitation and stumbling, the reason why the piece is not memorized nor analyzed, the cause for much of the lack of thought while at the piano. There is always a tempo at which you can play a piece with security. Find that tempo and proceed from that point.

Most, if not all, of the best authorities favor slow practice. A prominent master, at the Paris Conservatoire recommends the ratio of nineteen times slow to once up to tempo. "Never practice fast," they say. "hut always slowly and carefully, even after the piece is learned. Occasionally play it up to the required speed, then return to slow playing again." The great teachers insist on slow practice, for they know how soon continued fast playing ruins the piece.

Yet in spite of all this weight of evidence and argument on one side, students continue to race through their pieces, imagining they are making progress because they can get over the keys quickly. They are greatly mistaken, and until they are made to recognize this truth they will make no real progress. Slow, careful, analytical practice is what conquers all difficulties in the long run. This is Real Practice. Its require-

Attention, Analysis, Listening-in one word-Concen-

CONCENTRATION is the keynote of innumerable successes. To keep the mind sharply pointed toward one object and one object only is the only way to penetrate a difficult problem. Remember that the hardest wood cannot hold back a gimlet while one might work a lifetime to get through it with a spoon.

THE other day I saw, in the Chicago Tribune, a very illuminating cartoon. It is one of a comic series caricaturing child-nature, under the general title: When a Feller Needs a Friend. Most of them picture situations of childish discomfiture that may seem comical to the casual on-looker, but not always to the psychologist. To him, and to all wise parents, they are often pathetic. To those who know the worth of Beauty, and its value in child education, the one I refer to, in its

cally, the situations are strangely analogous. Mental perversion is the inevitable product of both. The cartoon I am speaking of represents a small boy taking his music lesson. Tied to the piano is a forlornlooking little dog, dejectedly awaiting the end of the ordeal. On top of the instrument is a metronome noisily ticking the unvarying time-beats. Beside the boy stands a stern-faced teacher, pencil in hand, wearily counting and accenting the measures: One-two-three -one-two-three. From the keyboard, and a maze

of writhing little fingers sticking out everywhich-way, comes the uncertain and stumbling response: Plunk-plunk-plunk-pl ---? - - unk-plunk-plunk-

suggestion of ultimate issues, is even tragic. About

as tragic. I think as Markham's version of Millet's

picture, The Man with the Hoe. All you have to do

is to substitute parents for monarchs, and ignorance

for tyranny, and you will see the parallel. Psychologi-

The mother has come in and is speaking to the teacher. From behind a portiere, which he has slightly drawn aside, the "master of the house," newspaper in hand, peeps slyly out from an adjoining room, listening with amused interest. And this is what the mother says to the teacher:

"Miss Harper-I want to ask you-Do you think it is worth while continuing Freddie's music lesson? I do have such a time to make him practice, and if it isn't doing him any good, we don't feel that we ought to put the money into it. What do you think?"

What Miss Harper really does "think" she is evidently too polite to explain. In the picture, she only stares helplessly at Fred's mother and murmurs: "I see-

Now, the cartoonist thinks that's "when a feller needs a friend," And so do I! The difference between us is that he sees humor in the situation, while to me it is full of

Little Fred, like his dog, is tied to that piano -tied so tight that it hurts! "One-two-three -P1---?--?--unk--plunk--?--?--." Bound with torturing throngs of rule and formulabody and spirit, fingers and fancy-by a pitiless ogre, called "Unnatural Method!"

#### Black Magic

And what makes the situation most pitiful is the fact that Fred is only one of a million such little slaves, all in hapless bondage to this pleasure-destroying monster, just because there are so many other such careless, misguided parents as his. They think all they have to do with the music lessons is to "hire a teacher for a few minutes once or twice week to "teach the notes,"-often the "cheapest" one they can find-and then "make"

the child practice meaningless exercises an hour or more every day. And right after school, mind you, when he is so tired of confinement and study, and the hirds are singing outside, and most of his little friends are at play; all by himself in a lonely room, and not a suggestion of a fairy anywhere! Shades of Froebel! What kind of "magic" do you call that? "Black Magic," certainly, if it has any actual realization in Let me explain why the situation of the little boy at

the piano makes me think of Markham's interpretation of The Man with the Hoe. We pity the peasant in Millet's picture because he is so completely detached by ignorance from all the interests that should inspire him and give him pleasure. The soil he turns has no marvel for him. Growing things have no beauty, and teach no lesson of love. His world is dim and silent. The harp-strings of his soul are lax and tuneless. They vibrate to no appeal of nature. He is the responseless center of a desolation.

And so is Fred. He just digs and digs-with his notes. And he doesn't even know why. The hoe man gets something for his digging-something will grow in his field. But not in Fred's-so far as he can see.

There isn't a sprig of beauty anywhere. And talk about limitations? You just ask Fred what music is. He'll tell you it's mostly such things as keys, and chords, and bars. The symbolism of these words is significant when you think of Fred, shut in and tied to his hateful task. You can imprison a soul!

See him there, all alone, perched on the high stool, his feet dangling, his body bent, his hands held rigidly "correct position," his tired fingers repeating over and over and over to the tick of a tyrant metronome the same measured movements; with no one, nothing, to free the eager wings of Fancy! What a picture of detachment, body and soul, from every natural incentive and source of pleasure. What a flagrant violation of every sane theory of child pedagogy.

And yet, it might so easily be different. That's what makes both pictures so pathetic. Put the horticulturist in place of the peasant. Give him the hoe. He will show you that it is a thing of magic. He knows the chemic potencies of the soil, and how to turn them into living things. He knows what treasures are hid in the ground. The field is a laboratory to him, and the hoe is a priceless instrument. He sees the growing garden in the new-turned earth, and the fruit in the seed.

His world is alight with dreams, and filled with harmonies. His soul is touched with beauty. Labor is a delight to him, because his mind, his heart, his imagination, all are in his task. He is an object of admiration and envy, not of scorn and pity.

### Music Study That Gives No Pleasure

And so it might be-so it ought to be-with the little toiler at the keys. They, too, have magic potencies. In them are hid shapes more fair, splendors more sublime, than fairy enchantment ever conjured. But Fancy must await the charm of a magic word, a touch of the wand of suggestion, to call them forth I will try to make my meaning upon that point more plain before I have finished.

Of course Fred "needs a friend!" Like most other boys and girls he dislikes music study for a very natural reason. It gives him no pleasure. And to the pyschologist, that alone would acquit him of all blame. He has a perfect right to expect that. It's God's own way of rewarding all right effort. Older people may work for the promise of it, but to childhood it must always be a present realization.

Have you ever heard the small boy's definition of sugar? He said: "It's something that makes things taste bad if they ain't got any on." It may be bad grammar, but it's good sense, and it illustrates my point. What sweets are to childish taste, pleasures are to childish effort. We can't evade that law, and we should never try. Rather should we try to make wise use of it.

But how, in Fred's case? Well, lets try to find out. Begin by asking him what, next to just play-pleasures, he likes best. As a regular boy he will almost certainly tell you, secretly wondering that you should ask such a silly question: "Why, listening to stories!" Of course! And I shouldn't wonder if he would give up a game of ball almost any



WHO'S TO BLAME?

This cartoon is republished through courtesy of the Chicago Tribune. It was originally called "When a fellow needs a friend."

time to hear a good story. I know lots of children who would—and so do you. It shows our plainly that in childhood the pleasures of imagination have a supreme attraction. Not only the child's love for stories, but his delight in games of make-believe, show this. There would be no little boys prancing astride broom-sticks, no little girls proudly promenading in big sister's dresses, no fun in a pile of sand or a bunch of building blocks, no mimic house-keeping, no noisy "Wild West" shows in the basement (three pins ad-

mission), if it were not for imagination. So, you see, Fancy is confectioner to the child-mind, and we must never lose sight of that if we would sweeten toil with pleasure. Imaginative suggestion is the most natural incentive to effort, even in piano practice, and there are possibilities of such pleasing suggestion in every piece of music worthy to be learned. In their choice of themes and mode of treatment, the best composers of music for young players would seem to have thought of little else. Beyond mere prettiness which, at best, is only a transient charm, they always strive to make their impressions as definite as possible. They know that children are naturally realists. They cannot think abstractly. They always think objectively. They visualize all their impressions. And, however errant and capricious their fancies, they always receive their impulse and direction

from some tangible suggestion.
"Oh, mamma! what is it all about?" How many mothers have heard that wistful plea, that cry of baffled fancy, during the practice hour! And how often it is left unanswered, or greeted with the disheartening reproof that "music can't tell stories, and picture

When will Fred find a friend? When will childhood find relief from this enforced and joyless task?

### Music Something More Than a Popular Diversion

Not until our legislatures and our school boards learn that music is something more than a mere popular diversion; not until they begin to see that, wisely taught, it is capable of doing more for the child than almost any other study,-if we but give to imagination, the sense of beauty, and the finer graces of character the prominence due them among educational ideals.

When that time comes the music teacher will no longer have to be content with the tiny fragments of time filched from the precious play-hours of children, wearied with work in the schoolroom. The music studio will be an adjunct to the public school. The private lesson will have its assigned "period,"-not after school, but during the school day, and the pupil will receive due credit for time and progress as in other studies. Parents will be taught how to brighten the practice hours at home with pleasing suggestion, that shall engage the imagination and make music appeal to the child's natural sense of beauty.

When that time comes, preparation and efficiency in music teaching will receive official sanction, and incompetency official forbiddance. A standard of fitness will be established. Technical knowledge and skill, of whatever degree, will not alone be accounted sufficient. Mastery of the principles of psychology and pedagogy, at least, will be required. Teachers will no longer be engaged because they happen to live next door, or belong to "our church", or play pleasingly, (no matter what,) or "charge less for lessons." The music teacher who has paid the cost of thorough preparation in time and money will share with the school teacher an equal claim to protection. Childhood will be safe-guarded against ignorance and inefficiency.

Music is too valuable an instrument of education to be intrusted to those who know not how to use it.

### Thoughts From a Teacher's Notebook

#### By Emil Krause

A GREAT masterpiece cannot be comprehended in one hearing, let alone criticized. The teacher must learn through his own pupils

as these give him the sign posts for the proper pedagogical advance. The teacher who gives his pupil any composition

he has not himself mastered in every particular is placing himself in a very dangerous position. A lesson that is too long is as bad as a lesson that

is too short. A high fee is no guarantee that the teacher's

method is the best.
(Translated for The Etude from the "Musikpägagogische Blätter.")

### Those Old Pieces

### By Laura R. Balgue

I know a young lady who has been playing Old Black Joe and Variations for years. It is her show piece. Every time I hear her play it I am one degree more astonished. Her blunders are growing with the age of the piece. There is only one way to keep errors from creeping into a composition after you have ceased to look at the score. Just as soon as the composition is well memorized play it a great deal. Then as you begin to play it less and less often (though still retaining it faithfully in your repertoire) be more careful than ever not to slight a note, never playing it in a careless manner. Carelessness is death to good play-

ing or good memorizing. Eternal vigilance is certainly the price of a large repertoire. Never cease watching for errors. Determine to keep them out. Keep all your pieces that are worthy and keep them all so well in hand that at all times and in all places you can select any piece you have learned and play it without fear of stumbling. After all, you have nothing to fear but your own incompetency, and that need not exist. Your aim is to play, not to learn. When you learn a piece you have done yourself a great deal of good. But the final good is always to have that piece to play. Cherish it if it is a thing of beauty.

### Burns and Schubert-A Parallel

### By James Frederick Rogers

ROBERT BURNS ended his brief career on the twentyfirst of July, seventeen hundred and ninety-six; Franz Schubert began his even shorter term of life half a year later, on the last day of January, seventeen hundred and ninety-seven. Their lives, so nearly equal in length, were almost continuous in time; the songs they sang and the experiences that produced their utterances were, not strangely, parallel.

The father of Schubert was a much respected, though not well-to-do, pedagogue. Burns was the son of a poor but remarkably worthy farmer, who also was his son's early teacher. In both cases the mother stands in the background of her son's history. The father of Burns was deeply interested in good literature, but wrote no verse; the father of Schubert was a fair musician, but he produced no songs.

Both Burns and Schubert grew up robust in body. Burns, at fifteen, was the principal laborer on his father's farm, yet "this ceaseless toil of the galley slave," made doubly wearing by the "cheerless gloom" of home surroundings, bowed his powerful shoulders and rendered him "liable to headaches, palpitations, and fits of depressing melancholy."

Schubert was sent to the Convict school at the age of eleven, where he paid his expenses by singing and by playing the violin in the Royal Chapel. While, during his six years in that institution he was not greatly burdened with wearisome and uncongenial toil, he was too poor to buy music paper, nor could he indulge in simple pleasures so attractive to a young and probably underfed boy. "You know from experience," he wrote to his brother, "that one can often enjoy eating a roll and an apple or two, and all the more when one must wait eight hours and a half after a poor dinner for a meagre supper. This wish has haunted me often and perseveringly . . . Suppose you advance me monthly a few kreutzers. You would never miss them . . . I trust you will listen to the voice which unceasingly appeals to you to remember your loving, hoping, poverty-stricken—and once again I repeat pov-erty-stricken—brother, Franz." Schubert emerged from the Convict round-shouldered, if with no other signs of

bodily weakness. As an executant musician Schubert needed better training, but as a composer, there was little he could learn from his teachers. Songs, lovely ones, were already gushing from his heart and were being rapidly transferred to the paper which he was too poor to purchase. With his soul on fire with musical ambition he became a teacher, an abstracted and indifferent drudge in the first grades in his father's school. Despite his hours of instructing, and the distractions which beset his time out of school, Schubert produced in 1815, at the age of eighteen, two symphonies, two masses and a part of a third, three finished and two incomplete operas, a string quartet, four sonatas and some smaller works for the piano, and one hundred and forty-six songs. Never has music "before or since, poured out its treasure with so lavish a hand." Thus was the mind of Schubert engaged while initiating unwilling youngsters into the mysteries of the three r's, as a few years before, Burns, while ostensibly cleaving a soon obliterated furrow in the soil, was, in reality, weaving rich arabesques of verse. When Burns was eighteen his songs began to show the fine qualities which distinguished his greatest efforts." At nineteen Schubert had

as well as in quality, may well be likened to Burns' Tam o'shanter.

Burns' earlier poems were mostly love songs, he himself said, "My heart was completely tender and was eternally lighted up by some goddess or other." With far less likelihood of attracting the opposite sex by his physical qualities, Schubert too was lovelorn, with at least one disappointment which plunged him into despair-a hopeless affection for Caroline, daughter of Count Esterhazy. By the age of twenty-two Burns was already finding

by the age of twenty-two Burns was aiready monny it necessary to drown in drink his intense revolt at the contrast between the qualities of his spirit and the meanness of his social lot. From an even earlier age Schubert, maudlin in his cups, forgot the seeming injustice of society, his inability to secure a worthy salaried appointment, the failure of his operatic schemes, the decline (or fancied decline) of his health. "Picture to yourself." he writes at twenty, "a man whose health can never be reëstablished, who, from sheer despair, makes matters worse rather than better . . . a man whose most brilliant hopes have come to nothing, to whom the happiness of proffered love and friendship is but anguish." And Burns at twenty-five, "Obscure I am, obscure I must be, though no young poet's nor young soldier's heart ever beat more for fame than mine," and later, "I have been pining under secret wretchedness, from causes which you pretty well know-the pang of disappointment, the sting of pride, with some wondering stabs of remorse."

Yet neither the one nor the other singer were at all neglected by the world. Burns' poems were wel-comed; Schubert was better received than he might have been. They had friends, well-wishers, and helpers. They had a fair return from publishers. Neither the Scot nor the German, however, though belonging to nations of thrift, was thrifty. Though Schubert was much the humbler, both were aware of their deserts, and galled by the seeming slow and imperfect approval of the world. To follow the career of either is like following the course of a rocket, the sparks of genius pouring profusely and continually in musical words or Disappointment and despair, if exaggerated and with little cause, was the dark background against which flamed the incomparable scintillations of their genius. Schubert at least was conscious of the source his power: "My compositions are the product of the understanding, and spring from my sorrow; those only which are the product of pain seem to please the great world most." They sang from broken hearts. Unfortunately, both found their surcease from mental distress and depression in the fatal poison which hastened their dissolution by impairing their delicatelybalanced nervous organization and by adding fuel to the self-consuming flame of their emotions. The worldpain, to which they have so abundantly ministered, was experienced by them in too large measure to be long

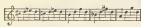
That the lives of these brother-singers should have run courses so similar is not surprising. Had they differed more widely it would have been something to be wondered at. Robust in body and in soul, they were prepared by that strong wrestling with sorrow and suffering to become the noble instruments of ministry for which they were ordained. That their heartache should have proved our blessing but deepens the composed The Erl King, a composition which, in kind mystery of existence past, present, and to come.

### (E) The Teachers' Round Table Conducted by N. J. COREY This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to musical theory, history, etc., all of which properly belong to the Musical Questions Answered department. Full name and address must accompany all inquiries

#### Expansion of the Hand

"Can you suggest any way, either by exercises or other means, by which I can develop my reach; also the span between the second, third and fourth fingers?" S. R. F.

It is slow work to try and change conditions imposed upon you by Nature. It will require more patience than you anticipate. Instead of weeks you would better be prepared to work for months, a little every day. I recently explained the use of corks between the fingers. Overdoing this or any other expansion practice will result in strain, therefore caution and moderation must be your watchwords. The following exercise, practiced by fingers, 2, 3 and 4, and then by 3, 4 and 5, I have found useful:



This should be practiced very slowly, raising the fingers high and reaching out. Some hands are able to carry the exercise one measure farther, with A flat for the two extreme notes, but it is liable to cause overstrain

The following arpeggio will help later. The contraction exercise at its beginning is from Cooke's Mastering the Scales and Arpeggios, and will coun-



Still later the following exercise from the same work may be attempted:



When you are advanced enough to take up the practice of double sixth scales, you will find that a thorough practice of them in all keys will greatly help the reach of the hand as a whole.

"Can anything be done with a pupil who is apparently tone bilind? He is intelligent, ambittous and willing, but strikes wrong notes repeatedly without realizing the discords. He plays pieces in the fourth grade with reasonable facility."

L. J. There is always hope for a blind person until the

optic nerve has become non-existent. There is nothing in your letter, however, to indicate that the auditory nerve is incapacitated. As long as the nerves exist their sensibility is open to improvement. Careful, attentive training will be necessary. Blind listen-ing is not so uncommon. Many players do their work with their minds wool gathering in other directions. In many cases tone-blindness is only inattention. Striking wrong notes is often a result of careless elementary training, during which a bad habit has been formed, a habit difficult to overcome. If this is the case you must insist upon careful and slow practice, and perhaps use simpler compositions for a time in order not to tax the lax faculty too severely at first. To increase the sensitiveness of the ear procure a copy of Ear Training, by Arthur Heacox, and spend ten minutes at each lesson developing what may be called ear attentiveness. A careful training of eye attentiveness for the notes and ear attentiveness for the sounds ought gradually to result in marked improvement on the part of your

#### An Example in Pedal Sustaining

"1. How should the following he played?



"2. In what way should a cadenza be played which consists of a number of eighth notes followed by quarters and then thirty-seconds?

y year ters and then they second?
"3. When a cadenza is marked 'Ad libitum,' is it to be played with freedom or extreme velocity?
"4. Are all chords preceded by the arpeggio sign to be played in broken form? If the hand is sufficiently developed, do you not advocate playing the chord solid?

"5. When the sign "Tr.' appears how should it be played? Should it he played differently in slow and rapid music? How when followed by a waving line?"

1. The example requires that the half notes be sustained by the pedal. Strike the chord, instantly releasing the thirty-second notes, but holding down the half note. The instant the thirty-second notes are released press down the pedal, when the finger holding F may be lifted and that note will be heard, sustained by the pedal. Strike the next chord, raising the pedal exactly with the lifting of the thirtyseconds. Instantly press down the pedal again and the A flat may be sustained as in the former case. Proceed in like manner throughout the passage.

2. The time should be graded proportionally to

3. A cadenza should always be played with freedom, sometimes with velocity, and sometimes with variations of tempo in accordance with the player's good taste and expression, which is the meaning of 'Ad libitum"-literally, at will,

4. Such chords should be arpeggios. If the composer has indicated that he desires them played in this manner, the question of playing them "solid" should not enter. It is not a matter of hand development, but of the manner in which the composer has directed that they be played.

5. "Tr" indicates a trill. In slow passages the trill is sometimes varied to suit the sentiment of the piece, beginning slowly and gradually increasing the speed, or reversing the process at the end, for example. The waving line simply indicates the length

#### A Muddled Pupil

1.1 have a pupil who has finished Lichner's Sonatinas, Opus 4, 49 and 69. What would you advise to follow these?

2.1 have just begun with a pupil who has been playing three gerns. She keeps to time, plays too finis, without expression and with poor technic of the state of age. What books would you advise for such a could!

1. The Lichner Sonatinas you mention are in the second grade. In teaching I would not recommend too many sonatinas in the early stages, except to use isolated movements. Young pupils get very tired before they have learned them. Long compositions should be reserved more for those who have advanced sufficiently to be able to learn a considerable amount during a week's practice. For sonatinas you will find the easier ones of Clementi and Kuhlau interesting and standard. If your pupil is ready for the third grade you will find the following of interest: A Fairy Tale, Joy of the Hunt, Marning Greetings, Over Hill and Dale, all by Gurlitt.

2. The pupil mentioned in the second question evidently needs to start anew. You should insist on her acquiring all that she has missed in order to catch up to the point she thinks she has attained. She can never advance until she has had her hands and fingers properly trained. There is nothing better than the Standard Course, and the First Book of Czerny-Liebling Selected Studies. She should be put back at the beginning of these until she can play correctly. Suitably selected pieces may be used with these.

#### The Dilatory Fourth Finger

"What exercises would you suggest to strengthen a very weak fourth finger?"-G. V

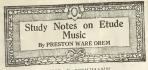
Exercises for strengthening certain fingers need to be used with a great deal of caution. In the case of children who are rather slight, the fourth finger may seem weak, and yet not be disproportionately so as compared to the other fingers. If this is the case, an exercise that would unduly work the finger might do harm. It would be better to wait for Nature's own growth. Overtraining children's fingers would better be avoided. When maturity is being approached, or children in their 'teens are of large size, special exercises for muscular development may be attempted. Pive-Finger Exercises, by Adolph Kullak, may be secured for a nominal cost, and out of them you may select such as seem appropriate for any given finger. and derive much benefit. In the case of advanced pupils, there is nothing better for the fourth finger than the practice of scales in double sixths. The fourth and fifth fingers get the needed drill, and at the same time valuable efficiency is being attained. For younger students the following will give excellent drill. In practicing it hold the tips of the thumb and second finger together in order to counteract the tendency to fly up in the air in an awkward manner



You will note that this places the accent upon the fifth finger in the left hand. As the fifth finger is usually quite as much in need of extra drill this will answer a double purpose. To reverse the process and bring the accent on the fifth of the right hand and fourth of left, write as follows. Practice the hands separately at first.



It is as though opera had to dress according to the prevailing fashion of the day. The very large sleeves of one year look strange to us a little later. Just so it is with opera; for those old operas by Méhul, Spontini, Salieri, and others, all wear enormous crinolines, while the contemporary instrumental works of the same period, unfettered by fashion, still possess all the freedom which their limited speech permitted them. Thus we see that opera is necessarily the child of the times in which it is written, in contrast to other music which echoes but the thought of the composer, thought that is not necessarily bound down to any time, place, or peculiarity of diction .- EDWARD MACDOWELL.



WHIMS-R. SCHUMANN. For comments upon this composition the reader is referred to the explanatory notes at the head of the first music page. Grade 7.

SOUVENIR OF STEPHEN FOSTER . R. H. STULWITT.

While the simple diatonic melodies of Stephen Foster do not lend themselves well to highly ornate treatment, they, nevertheless, furnish very agreeable material for pianoforte transcription. This present selection contains the most popular melodies of Foster, the really immortal ones, each melody being arranged in the style best adapted to it. An expressive and tasteful style will be demanded throughout and the tempo is left largely to the discretion of the player. This medley is so planned as to work up to a fine and martial climax. Grade 4.

EN MASQUE-E. H. KITTREDGE.

A brilliant dance movement in the style of an air de ballet. This number belongs to that class of pieces which are intended to engage the attention of the listener chiefly through their dash and sonority. The first section should be taken at a rapid pace, but the octave passages must come out clear and distinct. The middle section in A flat is in contrasting style. This should be played gracefully and somewhat lazily, taking up the original time again at the return to C major. Grade 5.

AT EVENING-R. KINDER.

Mr. Ralph Kinder's At Evening was originally composed for the organ. It has been heard in numerous recitals and has proven a genuine favorite. Mr. Kinder has made his own pianoforte transcription of this number in response to numerous demands. Grade 4.

POINSETTA-M. BILBRO.

A graceful waltz movement in the modern French style. This waltz belongs to the type of which the famous Valse Bleue hy Margis is probably the best known example. Grade 4.

VALSE NOCTURNE-P. BROUNOFF.

In rhythm this graceful and melodious number seems to be a waltz movement, but in musical content it is more like a nocturne, hence the title Valse Nocturne. It should be played in a rather dreamy manner. Grade 4.

MORNING IN THE WOODS-G. SPENSER. Morning in the Woods is a very useful teaching piece of intermediate grade. It has all the tunefulness of a popular drawing-room piece, and it affords excellent technical practice by means of its finger passages and running work. Grade 3.

THE GHOST-G. N. ROCKWELL. A very clever characteristic piece such as might be used to advantage in moving picture playing. Play it in a mysterious manner with sudden dynamic changes and exaggerated expression. Grade 3.

THE RABBIT HUNT—A. P. QUINN.
A rather easy characteristic piece of much merit by

a promising young American composer and teacher. The striking left hand melody must be well brought out and careful attention given to all the numerous marks of expression. Grade 3.

DANCE OF GNOMES-A. NOELCK.

Another characteristic number, differing entirely from either of the above. This number needs all lightness and delicacy, combined with all possible speed. Much more harmonic variety is to be found in this piece than is usually met with in compositions of so easy a grade. Grade 21/2.

A GROUP OF TEACHING PIECES.

A GROOF OF TEACHING PIECES.

June Flouers by M. Loob-Evans, The Dance Begins
by M. Paloverde, Jolly Teddy Bears by J. H. Rogers,
and Dance of the Goblins by F. F. Harker are four
very lively and attractive teaching pieces.

June Flowers is a waltz movement which might read-ily be used for dancing purposes, although it was not so intended originally.

The Dance Begins is a vigorous polonaise movement. Although this is intended as an easy teaching piece it is, nevertheless, a true polonaise in form, in rhythm,

and in accentuation. It is a good study piece.

Jolly Teddy Bears is a sort of mazurka movement with very interesting rhythmic and harmonic treat-

Dance of the Goblins will afford good practice in the detached or semi-detached style of finger work. All these pieces lie in grade two.

THE MILL (FOUR HANDS)-A. JENSEN.

Adolph Jensen's Mill is one of the most popular pieces of this modern romantic writer and disciple of Schumann. It has never before been arranged for four hands, although it makes an exceedingly effective duet number. This arrangement adheres closely to the composer's original intentions and as it lays well under the hands it is really easier to play than the solo.

TRIUMPH SONG (PIPE ORGAN)-R. DIGGLE.

An excellent example of the Grand Chorus. By a grand chorus as applied to an organ piece we mean a piece which is especially adapted to display the capacity of the full organ. Such pieces are of special use as postludes in the church service or as closing numbers on recital programs.

SYLVAN DANCE (VIOLIN AND PIANO)— J. F. ZIMMERMANN.

A graceful and rather easy violin number which at the same time may be rendered with considerable bril-liancy of effect. As the fingering is easy and without any awkward changes of position, the attention of the player may be centered chiefly upon the bowing and upon the style of delivery.

THE VOCAL NUMBERS.

Mr. Julian Corbett is a very successful contemporary English composer. He appears for the first time in our ETUDE music pages. His Mary o' the Mill is a fine concert or recital song which should become very

Cecilia, Sing! is quite out of Mr. Tod B. Galloway's usual style. In this song he gives a very clever imita-tion of the old English manner.

Mr. Granfield's When is a dainty little encore song, very poetic and expressive.

### Waste Motion in Finger Playing

By Ralph Kent Buckland

THERE is a tendency among planists of average skill to disregard the axiom that "a straight line is the shortest distance between two points." In piano playing this applies to the distance from the tip of the finger to the surface of the key to be struck. Why players permit their fingers to flap and flop around instead of taking the shortest line

to the keyboard is difficult to understand.

Many may consider that the loss of time caused by finger flap is perhaps hardly worth noting. In a measure this may be true inasmuch as so many who have this fault are not sufficiently put out in what they term their evenness to note that their scale pearliness is somewhat marred-it cannot be otherwise-though it is probable that discriminating tonal perception in them may not be a well ripened mental trait.

Yet it is unquestionably one of the many seemingly little things that persistently keep one at a distance from the high altar of perfection in execution. As such no effort should be spared to weed it out of one's technic: this by forcing the fingers to fall machine-like to their work in a graceful curve from the supporting bridge of the hand vithout any awkward and useless outward kicks.

The fingers most likely to go wrong in this par-ticular are the ones nearest the thumbs in either hand; but none is quite free from the desire to fly out of the circle of greatest efficiency, and to perform a few gymnastics on its own account he-fore coming down to the work it has to do.

To imagine a semi-circular hand always in front of the hand in piano position beyond which in ordinary passage work the fingers may not reach, will assist materially in recognizing the error of one's digital ways and in overcoming and doing away with entirely needless expenditure of energy.

Can You Pass This Musical Examination?

The Etude Day Page will be resumed in October, teanwhile Etude Readers will be given Monthly Tests 'Musical Efficiency.

The answers to these examination questions in musical information will be published in THE ETUDE next month. They are simple questions which every well-trained American music student should be able to answer with comparative ease.

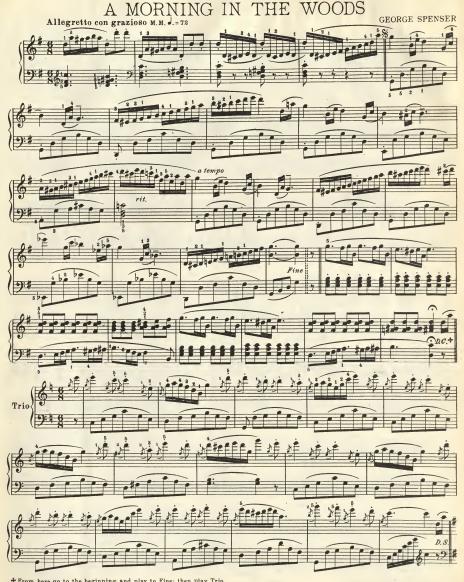
No answers to these questions will be sent privately under any consideration whatsoever. The reader must wait until the next issue of THE ETUDE for the answers.

- Who wrote the opera "William
- What is the relative major of A flat minor?
- What instrument of the orchestra has the highest pitch?
- Name ten operas and give the composer of each?
- What does the word "Scherzo" mean?
- Who wrote the most famous "Stabat Mater"?
- Who was Stradavari? How many preludes and Fugues
- are there in the Wohltemperirtes Klavier of Bach? Who is the most famous composer
- of waltzes?
- What is a cadence?

### Answers to Examination Questions Asked in August ETUDE

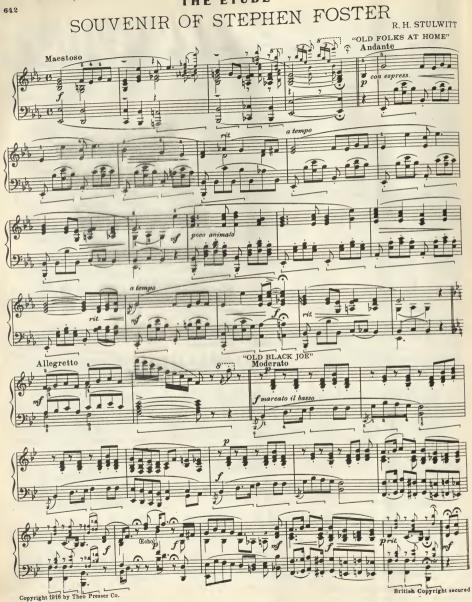
- Leschetizky and Liszt studied with Carl Czerny, Thalberg with Hummel. Two masters born in the same year and coun-
- try were Bach and Handel, born in Germany The Spanish teacher who lived to be over one
- hundred years old was Manuel Garcia. The term "nocturne" means "night piece." It was originated by John Field, but was greatly developed by Chopin.
- Beethoven wrote nine symphonies
- The word "bis" over a measure means that the measure is to be played twice.
- The composer of the "Pathetic Symphony" was Peter I. Tchaikovsky.
- The word "opus" means "a work." As used in music the word "opus" may include more than one piece, as, for instance, Beethoven's opus 30, which consists of three piano sonatas. The word opus is usually abbreviated to "Op." and the sonatas mentioned above may be re ferred to as Op. 30, Nos. 1, 2, and 3 respect
- The word capellmeister means "chapel-master."
  It is a German term for the official in charge
  of the music of a church, and as that official is
  usually the organist and choirmaster, who conducts the services, the term is also used to lenote an orchestra conductor.
- denote an orchestra conductor.

  The accineatura, strictly speaking, is a short grace note a half tone below the principal note. It is now applied to short grace notes above or below the principal note. As appopulatura is a long grace note taking shif the value of the principal note if that note is included the contraction of the principal note if that note is duple time, and two-thirds the value of a set ted note. The accineatura, "in distinguished by a line through the tail for the grace note, which is absent when a long appogiatura is required.



From here go to the beginning and play to Fine; then play Trio. Copyright 1916 by Theo. Presser Co.

British Copyright secured

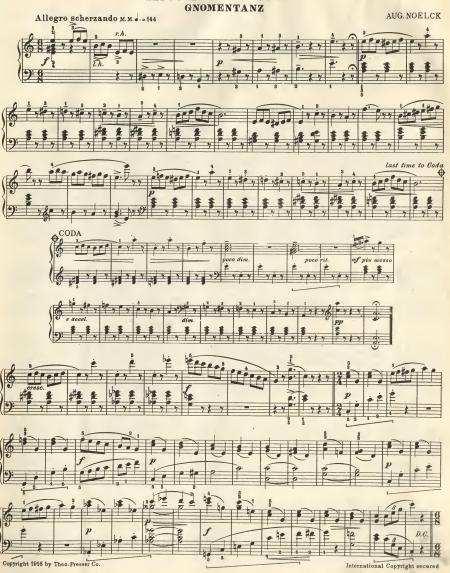


THE ETUDE

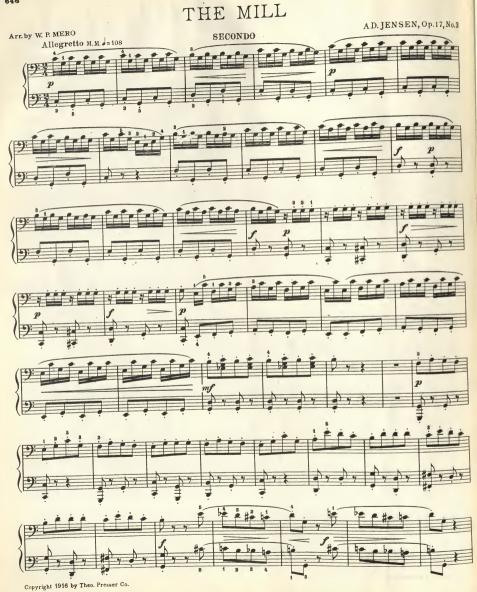




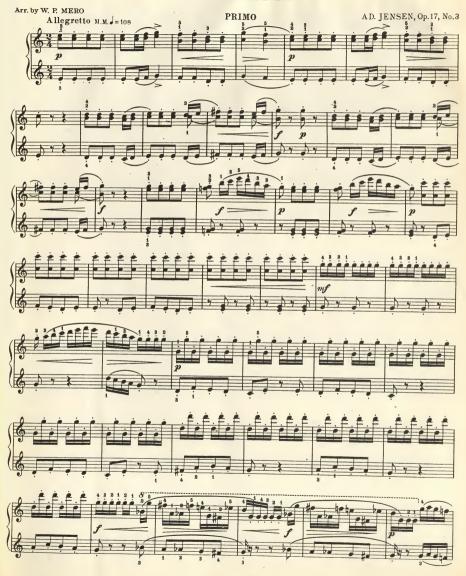
### DANCE OF GNOMES

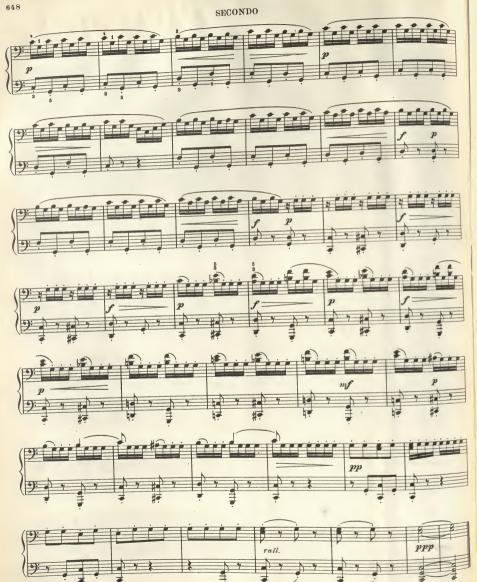


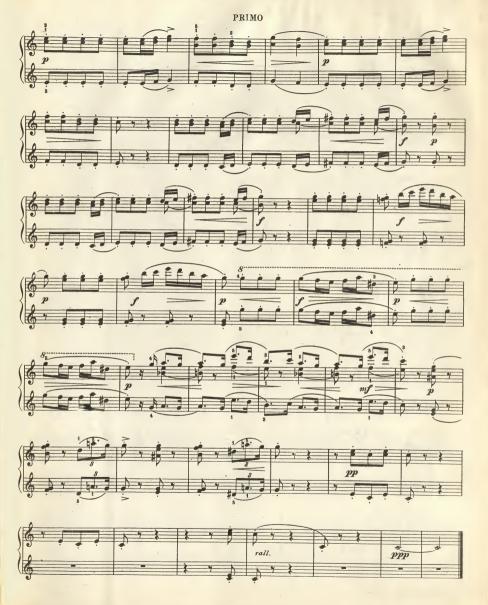
# THE ETUDE

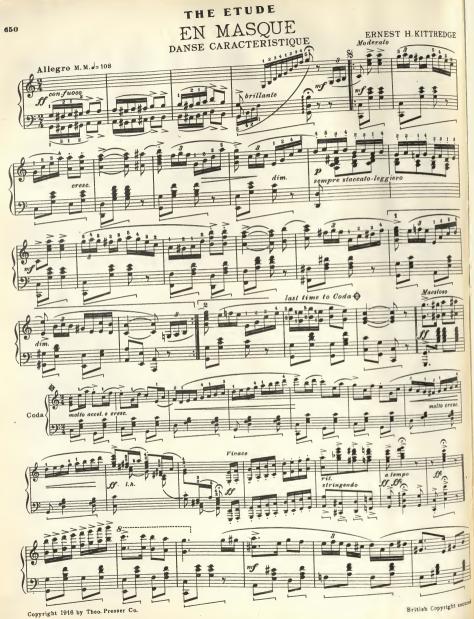


### THE MILL





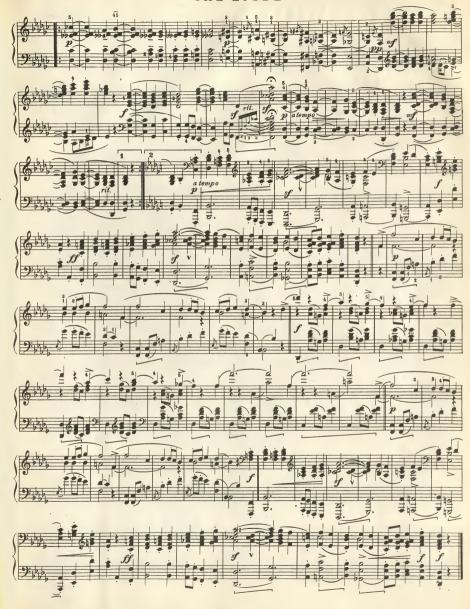






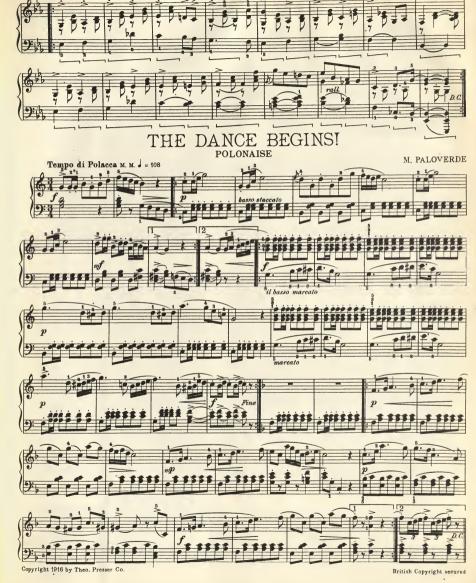
Copyright 1889 by Theo. Presser



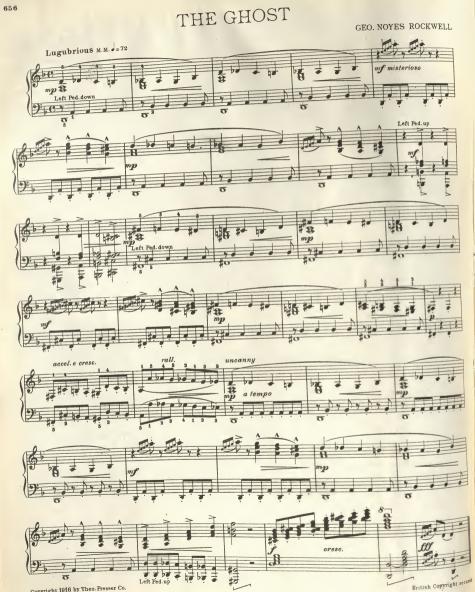








Copyright 1916 by Theo. Presser Co.



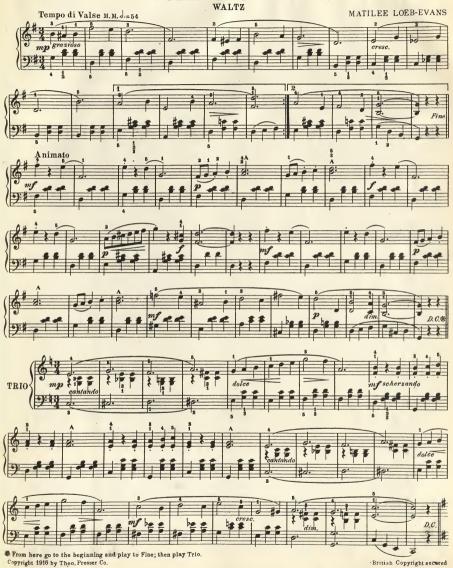
DANCE OF THE GOBLINS

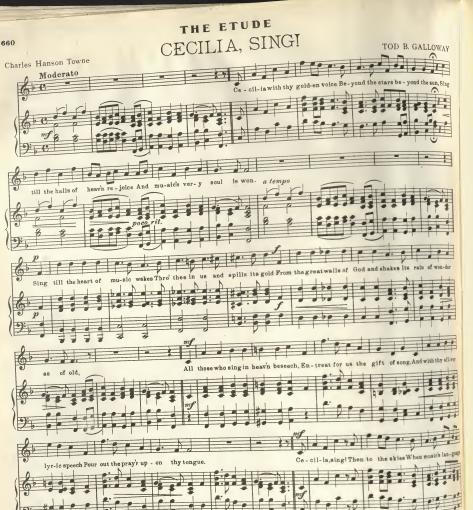


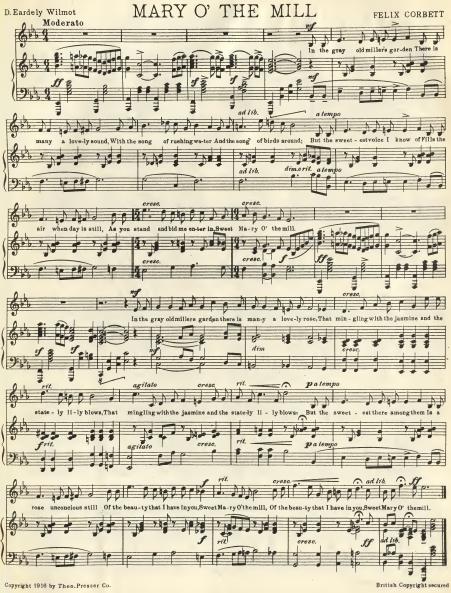




JUNE FLOWERS

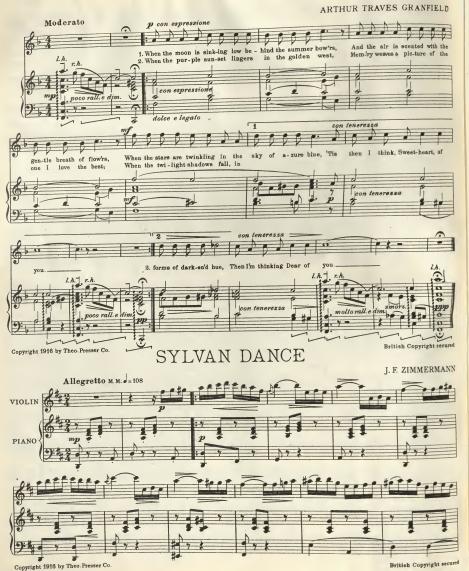






is our own, Un-end-ing praise to the shall rise, Ce - cil-ia, On thy shin - ing throne.

### WHEN





### Music Study as an Investment

### By George Hahn

value of music. The fact that he is pression on his mind or soul. Now studying it indicates that he believes let's get down to the dollars and cents it will be a profitable investment, one that will pay generous dividends profits on the investment necessary to throughout life. But there are moments when the thought comes, "What's the Use?" and "Is not Life Too Short?" Occasionally an enthusiastic music lover is thereby turned into an indifferent student during the spell of such moments. Let us analyze the situation. A thorough knowledge of music is like knowing a language that cannot be translated into any other language. In literature, if a genius writes in French, German, Russian or Swedish, his works are translated into English. In music, the works of a genius cannot be translated into a language that the musically untutored can understand. The art of music can only be understood and appreciated by persons versed in music, and the higher the musical culture, knowledge or understanding, the keener the appreciation. So when one studies an instrument, musical form, harmony, counterpoint and all the rest, one is studying a new language that is untranslatable. To get at the glories of the literature of music one must know the language

The untutored in music enjoys merely the froth of the art; music of an elemental and primitive appeal, a slap-stick con-struction of musical sounds. He merely gets an evanescent entertainment. With him it isn't an art posses-

an elaborate gift for his wife, taking one.

The day at last arrived-"a glorious

was much mysterious movement before

in which this literature is written,

No music student needs be told of the soon dulls and leaves no lasting imphase and endeavor to locate the

It costs some persons more money than others to arrive at the same level of musical education, but it costs proficiency and understanding in the art, may be looked upon as the capital invested in the art. Once invested, this capital will pay dividends every day of the year, and virtually every year of one's life. Recently a music man whose wordly possessions probably do not total more than \$500 outside of his piano told me that he values his musical education at \$50,000 at the lowest. and figures he is enjoying huge dividends on this capitalization. I agreed with him

Once attained, a musical education really is invaluable. It cannot be measured in money. It is something above that. A person's mind is his kingdom, the worship of the golden calf to the contrary notwithstanding; and music wonderfully enriches the greatness of this kingdom, and adds to

A musical education opens the pages of an art that would be closed and lightly valued otherwise, and pays dividends in thorough enjoyment to one's dying day. There is nothing else that ing cultural value; it is merely a source can take its place and nothing else in of ephemeral entertainment, which reality is so much worth while.

I was quite overcome with joy

. I cannot express what I felt, but

for the great happiness with which it

was to be mine-fear, because it is too

Robert Schumann's Wedding Anniversary Gift THE wonderful happiness in which The very poem which Robert wrote for The wollderful happiness in which are very potent within account wrote for Clara and Robert Schumann lived during me thirteen years ago, when he gave me their married life is touchingly illustrated the Härtel grand, and which he had now by the following extract from Clara's set. And with all this I still had no diary, published in Berthold Litzmann's inkling of the size of my present. I biography of Clara Schumann, The occasion was the fourteenth anniversary of Klems just for the singing. In fact, if

the wedding, and Robert had prepared ever any surprise was a success, this was

great pains to keep the nature of the and fear when Robert told me the piano

pily," wrote Clara, "than with a dearly circumstances . . . but all the same I loved and loving husband at one's side do certainly want it, and Robert looked and six happy, well-grown children so happy when he gave me the present, around us! My heart is full of thank- that in the end the fear was conquered

fulness for all these rich blessings. May by the joy. But what I found lying on heaven preserve them to us." But the the piano gave me a feeling akin to sad-

real festival was to be celebrated next ness; for it was too much happiness. day as her present had not arrived. There were the fruits of his restless in-

"This," says Clara, "was something of a dustry: a Concert-Allegro, with orches-

trial of patience for I was burning to tral accompaniment, composed for me, a 'crack my birthday nut' (i. e. at last to Phantasie for violin and orchestra (com-

see his new compositions, and have them posed for Joachim), and the score of

for my own). Well, I pretended to be the Faust overture, with a pianoforte ar-patient."

morning: Marvelous weather. Robert's my heart was full of love and admiration cheerful face was really radiant." There for Robert, and of gratitude to heaven

the two set off for a picnic, finally return- overwhelms me. It may sound presumping in the evening. "But the surprise tuous, but am I not the happiest wife in

was complete," we learn from Clara, the world?" In the evening when the when on coming back to Bilkerstrasse at guests had gone, they two sat together the o'clock she found "a grand piano for a long time and had music, "all the decked with flowers in the middle of the new things" were tried on the new piano.

room, and behind it two ladies and two Alas, this was one of the last few evengentlemen, while at the piano itself sat ings of sublime happiness the devoted Frl. Then (a pupil of Clara's, from couple were to know. Already the dark Augsburg). The moment I entered they clouds of insanity were gathering above began to sing-and what did they sing? Robert Schumann's head.

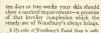
"Can a wedding-day be kept more hap- big a present . . . too costly, for our

# Have you ever used

If not, you do not know how beneficial a soan can be.

For thirty years John H. Woodbury made a constant study of the skin and its needs. He treated thousands of obstinate

In the booklet wrapped around every cake of this soap, are given the causes for all common skin troubles—conspicuous nose pores, oily skin and shiny nose, tender skins, etc.,—and the proper treatments to relieve them.



A 25c cake of Woodbury's Facial Soap is suffi-cient for a month or six weeks of any of the treat-ments given in this booklet. It is for sale by

MISSED LESSONS nents. Price 20c per hundred.

Write for story of "The Nine Muses" 235-245 E. 23d St., New York City

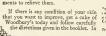
Please mention THE ETUDE when addressing our advertisers.



# 1864 In Tone and Artistic Merit Their Leadership is Acknowledged by Musicians Everywhere

# a soap prepared by a skin specialist?

skin diseases, made countless skin tests. until he evolved the formula for Wood-bury's Facial Soap.





### The state of the s Department for Singers Edited by Voice Training Experts

to which we take off our hats, and vow

the figure" (I think my technical term

teed better than the one Nature made.

Throat Dangers

by proper use, and should become one

of the strongest parts of the body. If,

when singing lessons are begun, throats

That the training of a voice should

so often be entrusted to a teacher of

piano badly then it means that the play-

### Singing and the General Health By E. Ernest Hunt A Delicate Matter

PSYCHOLOGY and the study of suggestive therapeutics are to-day showing us how closely interwoven are the activities of the mind and the body, how an ill or depressed mental state tends to lower the vitality of the body, and conversely how a lowered physical state reacts, of necessity, upon the mental

In much the same way, with singing we believe it, but if a properly expandand the general health it may be noted ing chest is to give us an increase of say how close is the connection of the one four inches at each inflation (as lungs with the other, and how complete is will do), I fail to see how any corset is the inter-dependence between the voice going to allow of that, and still "mould and physical efficiency—the one cannot be impaired or neglected without some is correct!) For my part I often wonder if the "new curve" is an improvement on the corresponding loss on the part of the other, and on the other hand both may receive a mutual benefit from proper old one, and whether both are guaranuse and development.

That the study of singing benefits

But this is by the way; my only point,

health is an admitted fact, yet the fact as a voice trainer, is to insist upon the that the statement is generally ad-necessity of adequate expansion. vanced by interested parties, r. y, teasur ers of singing, is apt to viitate its importance in the eyes of the public; are at rest. vanced by interested parties, e. g., teacha very few minutes' consideration, however, will serve to give adequate reasons for the statement and to substantiate its accuracy.

#### "The Breath of Life"

The very foundation of singing is begin to get tired, or sore, or easily breathing; without adequate breath preating; without aucquare pressi susceptible to cours, then these life supply and control the singer can do earliest danger signals of a wrong nothing. The first thing, then, to be method of voice-use should be most and in studying singing is to ensure carefully marked, for if they are disa proper supply of an. This necessity regarded and the error is continuous sitates attention being given to the exquite serious results may very easily pansion of the lungs, and here, at the ensue. outset, we run full tilt against modern conditions.

We live in a highly artificial state no special knowledge of, or qualificanowadays; we do not have to go a-tion in the subject is nothing less than hunting for our meals, nor chase the nimble rabbit before we cook him; on the contrary, we go here, there and everywhere by tube or motor-bus, and our breathing suffers as a consequence; ately stop there, it means that the efficiency. if, therefore, we mean to have a proper supply of air we must supply the place of those pristine activities with definite exercises to develop the lungs.

By so doing we increase the amount of oxygen which is placed at the service of the body for aerating the blood, and thus we augment the general vipowers. Note that without food, or

We can of course worry along with a diminished supply of oxygen, but that is not "living;" and we can also accustom ourselves to breathing stuffy air, but that again is only getting used to poison by minute doses. A sparrow placed under a bell glass, where no fresh air can reach it, may live for three or four hours, but if at the end breathing poison. So too we can get all manufacture to a many things that are not good, stage to gather up each branch of art in of the orchestra."

throat is being ill-used and weakened, Men breathe better, as a rule, than lozenges cannot cure this, and the docwomen; for the clothing of women (and especially the corset which most tor will only advise rest and possibly inhalations, but this is only treating the of them wear) is against all free exsymptoms; the cause is wrong "produc-Every lady's corset, I am aware, is tion," and the rectification of this is the quite loose, or at least that is a fiction

inary warnings, for proper singing you go to bed last night? I nearly always should only be productive of good; and find that one or other of these three I maintain that not only will the lungs be developed and strengthened, and the throat become strong and hardy by singing work, but also that the general vitality and activity will be improved and augmented, and at the same time and augmented, and at the same time

The voice is a delicate barometer of the various mental processes will be the general health, and therefore one

### General Vitality and the Voice

But now there is another aspect from which we may look at the subject, and When this is acquired, colds cease to that is in considering how far attention to the general health will render the voice a more efficient instrument.

The machinery of the throat, though extremely strong and capable of with-The throat will also be strengthened standing great force in the correct direction and manner, is yet exceedingly delicate, and is liable to show in use the effects of even a small lowering of kept in good working order by natural the general vitality. We cannot sing if means, the voice will have been given we are physically tired, or if our every chance to do its best work as a susceptible to colds, then these, the general health is not up to the mark, for even a slight disturbance will show its effects in the voice, while it may be insufficient to cause any other physical

manifestation. We cannot sing immediately after meals for we have only a certain amount of nervous energy at command, and if it is concentrated upon the voice, the digestion will suffer; and, vice versa we cannot sing if we suffer from indigestion, or constipation, or any of the minor illnesses that impair our

### Wagner's Goal in Opera

all that he did:-

WAGNER has told very definitely indeed its highest and most perfect expressionjust what he strove to do in developing the drama-it shows at once in its dihis music dramas and the instance of a vision into the two opposing classes, play our being, and increase our brain creative worker setting about an artistic and opera; whereby the idealizing intask with deliberate aim is so rare that fluence of music is forbidden to the play all, will serve its purpose and ourselets it is extremely interesting. Probably no and the opera is forestalled of the living admirably. The body only needs without utilits, one would not accept the inving die probably under a week, but without higher example of the art idealist could heart and lofty purpose of actual drama. air one dies in a very few moments; be found. To him his work was not Thus, on the one hand, the spoken play it is surely quite fair to draw the ob- merely the exercise of a kind of artistic can never, with but few exceptions, lift it is surely quite fair to distribute a mineral function, but rather a well-designed itself up to the ideal plight of poetry; mission to help mankind for all time by but, for very reason of the poverty of its elevating the drama and all that pertains means of utterance—to say nothing of the demoralizing influence of our public In his Art and Revolution he states the life-must fall from height to depth, condition of the drama of his time. It from the warm atmosphere of passion to is not difficult to see that this must have the cold element of intrigue. On the had a deep and significant influence upon other hand, the opera becomes a chaos of sensuous impression, jostling one another "We can by no means recognize in our without rhyme or reason, from which of the second hour a second sparrow the second hour a second sparrow the second hour as air it will only five a few animates, showing that the first sparrow "got the convenient locale for the tempting expassage of a singer; here the dazzling showing that the first sparrow "got inecurrence instance of the control of the co

Three Plain Questions

Where a voice, without any obvious throat is being ill-used and in-and is acquiring an irritated and in-and is acquiring an irritated and in-damed condition. Tinctures, gargles and cause, is not making a satisfactory showing I have three stock questions which practically meet all usual cases. The first is, Have you been doing the breathing exercises? If the pupil survives that I ask, Have you had any indigestion? And if neither of those two questions show the cause, I then ask, What time did questions explains the matter. If a person has been up late at a dance the night before, or has had insufficient sleep, that is quite sufficient to put the voice off its best.

must at all costs attend to this. Constipation is the root of more than half our ills, and must be avoided at all costs, not by medicines, but by breathing exercises, physical exercises, rational diet, and a sufficiency of water drinking. With this will disappear in all probability that modern bugbear in-

Then, if the nerves and bodily fund tions have a plentiful supply of oxygen supplied to the blood through the lungs, and the internal machinery is screant of the mind and soul. It is folly to consider the voice simply as a voice-one might just as well consider the teeth simply as ivories. We have learnt how much our health depends upon our teeth, and we therefore wisely pay due attention to their good order, and similarly we must consider the voice as one of our natural means of expression, as an integral part of our bodies, and as such intimately concerned with the welfare of the whole

#### No Coddling I

There is no need to exaggerate the importance of the voice, nor to coddle up the throat and live in a continual state of fright of catching cold; we ought to remember that our human mechanism is the most beautiful and most perfect and reliable that the world has yet seen, and that if we use it rationally the whole body, voice and wholesome food and commonsense treatment, and does not desire to be fed upon cough lozenges or patent throat pastilles, nor to be surrounded by mufflers by day and hot-water bottles hy night-we were meant to be well, strong, and efficient, and unless we transgress Nature's laws, so we shall

I say therefore, in conclusion, that singing and breathing of themselves improve the health; but further, that we find that our desire to sing exacts from us a high state of physical fitness, And this I maintain is not least among (London)

Mouth Position Advice to a Young Teacher

By Alexander Henneman

has been criticized on the position of the the same tone. In this case, one with mouth, one claiming it is too open, the other, that it is not open enough. Please mouth opening and thus get the exact give me the exact position.

#### A Standard

My DEAR TEACHER: A measurable standard is out of the question, as is a definite size of opening for any one tone. The character of the vowel sound will modify every position and the opening, though small on extreme low tones and wide on high tones will be continually altering to accommodate the different vowel sounds; aye, be ever changing for the expressive coloring of each vowel sound. For example: try to hold the same position of the mouth while you slowly sing ah-ee on a tone. You will find that ee demands a much smaller opening than ah.

For very low tones on the sound ah the mouth is not open very wide. The space between the teeth is not much more than this evil. Loosen the chin, first and fore-the thickness of a lead pencil. As you most. Use syllables with consonants that sing higher the mouth opens more and more until on the final high tones it is open very wide. Here is the explanation: The low and middle tones must be reformed and re-enforced in the mouth. A wide opening between the teeth would let out these imperfectly made tones without giving them vibrancy. This latter they have not, owing to the relaxed condition of the soft palate, the pillars of the tonsils, in fact, the softness and looseness

#### Extreme High Tones

On extreme high tones all this is changed. The soft palate is drawn upward so tightly that the uvula is drawn entirely into the palate, while the sides of the back mouth are as taut as a bowstring. As the high tone leaves the throat it is almost fully formed and must not be ple way out of the difficulty. But that is suppressed by a small mouth opening, but must have free play in coming out. There is another important thing and that is that high tones cannot be easily made with the mouth in a more or less closed tone that is to be produced, must and position. There arises within the larynx a condition that prevents the high tension of the chords, when the chin is not fully relaxed and dropped low. On low tones this position of the chin is unnecessary as you can discover for yourself. You will find it impossible to produce good low tones with the mouth wide open. You see therefore how it is possible for two persons to give contradictory advice on the same point. Each one of the crit-ics has some definite size of mouth opening. The first critic, observing the mouth on low tones, finds the position too closed; the second critic, observing the position on high tones, insists it is too open. Both critics demand an opening that is correct on middle tones. They are looking only, not listening and looking. If they excercised both the functions of ear and eye, they would note that the opening of the mouth changes with the pitch of the tones.

#### Concept the Guide

Your guide therefore after all is the from all other mouths, in size, formation the correct position and action.

March 1st, 1916 get the same tone quality or effect. Yet say a small throat, might enlarge the tone quality that the other, with a larger throat, gets without altering the "vocal

To give you therefore an exact position is impossible. As there are many vowel sounds so there will be many mouthforms to bring them about. Observe the position on great singers (not on amateurs) and you will find these statements verified.

DEAR MASTER: I have applied your instructions contained in the last letter, but find that some students do not seem able to open the mouth. Now what is wrona?

My DEAR TEACHER: Rigidity, that bane of the vocalist, afflicts your students. For the singer there is no evil like unto will enable you to move the chin, such as na, na; ma, ma; la, la; etc. It will not harm if this movement is overdone at first. Advise the students to practice opening the mouth at odd times in the day in order to get the chin flexible and make it obedient to the mind. One thing I must impress upon you-never allow the pupil to open the mouth before a mirror and then sing while holding it so These movements without sound must be looked upon as voice calisthenics.

#### Voice Calisthenics /

But with these assumed and observed positions, singing must never be done. This is a great temptation for the student who seeing a good position in the mirror believes that to sing while in that position must be the correct thing; in fact a simthe worst he possibly could do. When singing, the position must be the result of the tone produced. In other words, the concept, that is the thought of the will instinctively shape throat and mouth correctly. To arbitrarily adjust the form by sight will positively tighten some muscles, when by the other process, all muscles fall into the form that will produce the desired effect. They do this easily and naturally, unless conscious adjustment is attempted.

#### Conscious Adjustment This conscious adjustment must always

ecessarily be faulty owing to the complexity of the act, and the many involuntary muscles that are beyond any direct control of the will. A child learns to form a new word, without ever consciously molding the speech organ, simply through the desire to produce the picture (concept of the word in the mind. This aspiration this wish to speak the word, is the power that moves the complex speech mechanism and produces the word; not the knowledge of anatomy. The entire pho nating and articulating organ shapes itself instinctively to produce audibly what the concept of the tone. The eye can only child has mentally conceived. To try to give roughly the estimate of the opening. teach the child how to hold the lips, the More than this, for each individual, an tongue, etc., would be considered the allowance must be made to accommodate height of folly. But in singing just that the difference in the formation of the is only too often attempted. The desire entire vocal organ, which in no two per- to reproduce a certain effect, first mentally sons is alike. As each mouth is different conceived, will instinctively bring about and construction, therefore to get similar work is not how to shape for the sound results it is evident that each singer modi- but how to conceive the correct tone; fies the position of the mouth in order to next how to make the instrument so



'After nearly four years' enforced idleness from extreme debility," writes Mme. Sarah Grand, the famous author of "The Heavenly Twins," "I began to take Sanatogen, and I felt the benefits almost immediately. And now, after taking it steadily three times a day for twelve weeks, I find myself able to enjoy both work and play again, and also am able to do as much of both as I ever did,"

Such, too, has been the experience of msny, many others. But the best of it is that the help is not temporary—not the false stimulus given by "bracers"-but is natural and lasting.

Combining purest albumen with per-fectly assimilable organic phosphorus, Sanatogen is digested and absorbed with extraordinary ease, and has a rebuilding influence on the depleted cells and tissues, bettering the digestion, making the appetite keener and revivifying the constitution.

And even though the tributes of the hundreds of famous people, who have written as Mme. Grand has written, to tell of Sanatogen's restorative aid, were not convincing enough, who could for a moment doubt the striking endorse-ment of the medical profession as expressed in signed letters from more than 21,000 physicians who have watched Sanatogen in countless cases Can YOU? And can you safely assume, without a trial, that Sanatogen canno

Sanatogen is sold by good druggists everywhere in three sizes, from \$1.00 up Grand Prize, International Congress of Medicine, London, 1913



### Mastering the Scales and Arpeggios

By JAMES FRANCIS COOKE

PRICE \$1.25

ORIGINAL FEATURES CONTAINED IN NO OTHER WORK

Preparatory Section. Gives full description for the formation of all scales, major and minor employing writing exercises and ingenious scale checkers which any teacher may make at home

Tonality Exercises. A new, practical, thoroughly tested series of simple keyboard exercises enabling the pupil to become as familiar with all that can be known about the keys in a few weeks, making the subsequent scale practice far more efficient.

Radiating Exercises. A system of laterolating scale study hard upon universally admitted pedagonical principles, makes the study of fingering very simple.

Velocity Exercises. A system of developing the great possible velocity in scale study leading to a rate of 1000 notes a minute.

The Story of the Scale. Complete history of the development of scales entertainingly told. Complete Arpeggios. All chords explained. Special exercises for expanding the hand without injury This work contains all the standard scale and arpeggio material, demanded for leading conservatory examinations. Can be used with any system. SEND FOR CIRCULAR.

THEO. PRESSER CO.

1712 Chestnut Street

Philadelphia, Pa.

THE GOLD-STRINGED

### chomacker PIANO

In America's Best Homes for Seventy-eight years

In New York and Philadelphia at the Wanamaker Stores only.

Dealers in Other Principal Cities Schomacker Piano Co.

Established 1838 23rd and CHESTNUT STS. Philadelphia, Pa.

Vocal Students A common error is the damental principles of the Art of Singing when the correct thing to do is to look earefully into and master them.

Mastery of Principles must precede any the fine arts. It is upon this safe, sure ground that this Studios orks, endeavoring to develop all that is best in each individual singer. You are at liberty to come here for a trial lesson, for which my regular thange is made. If convinced of its good effects and desire to do so you can remain for further

#### GEO. CHADWICK STOCK VOICE STUDIO

Y. M. C. A. Bldg. New Haven, Conn.
Author of Guiding Thoughts for Singers, \$1.00 postage paid

NEW VOCAL MUSIC "ON SALE" Have your name entered for the receiving of ew small packages of new music ON SALE during the professional season, no guarantee as to amount THEO. PRESSER CO., Philadelphia, Pa.

### MAME BARBEREUX PARRY

Vocal (Its Elimination) \$1.00
A Definite WAY to develop RANGE and RESONANCE Studios 514 FINE ARTS BLDG., CHICAGO

Systematic Voice Training By D. A. CLIPPINGER t Will Interest You in His Special Work in Voice Production and Interpretation. Circular. Address 1210 Kimball Hall, Chicago, Ill.

### Walter L. Bogert Teacher of Singing

No. 114 West 72nd St., NEW YORK CITY

Hugh A. Clarke, Mus. Doc. LESSONS BY MAIL In Harmony, Counterpoint and Composition

4618 CHESTER AVE., PHILADELPHIA, PA. Patents on Musical Instruments Tatelles un réusicas mou different NORMAN T. WHITAKER, Patent Lawyer and Me-chanical Engineer. Recent Assistant Examiner in Music Division U. S. Patent Office, Suite 22 Legal Build-ing, Weshington, D. C.

Arranging and Correction of Mss.

A. W. BORST, Presser Bldg., Phila., Pa. Please mention THE ETUDE when addressing

so to concentrate on the nature of the sound, that the singer positively knows What is most important is the need of

give an idea in a general way of the positions of the lips, teeth, tongue and throat on some open shaped vowel sounds. This is but a minor part of the act of tone procan never be definitely gauged,

When the chin has been made loose ics" and the tone quality is carefully grasp and consistently apply this fact listened to, the positions slip in correctly themselves. If the tone quality or of all human achievement.

flexible and obedient, that the mental impress can act freely upon it; and isaty ture in the mind will poise the instrument so to concentrate on the nature of the sound, that the singer positively atoms what is most important is the need of what sound quality he is striving for.

The conscious adjustment of sided in mechanism, the larger part of which is into the vocal instrument will of the composed of involuntary and semi-voluncomposed of involuntary and semi-voluncial latter susceptible and obedient. tary members, is a haphazard process that accomplishes this. Practice for gaining a cannot be intelligently applied. Nor is correct and clear concept in the mind, this application of much value except to and practice for acquiring flexibility and response within the instrument.

A Fundamental Law

The real power is the mental impress duction, and even that as we have seen known as the concept. Pin your faith on that! Apply this principle to all phases of your art and you will not go wrong. and limber by "toneless voice calisthen- Furthermore, those of your pupils who will succeed. It is the fundamental law

### A Word About Tonsillectomy

THE ETUDE

By C. Hilton-Turvey

We hear now and then of singers hav- "old voice" we recognize it at once. The ing the tonsils cut out, on the ground that singing sounds "cracked", devoid of the such an operation improves the voice. I natural vibrance of youth, hollow, and off have read a great many screeds on the the pitch. Even then, by proper exersubject, but I have yet to know of any- cises of the vocal organ, the voice can one, either of the medical profession or be freshened, till one listening and not of the lairy mooting the point that to my thinking is the salient one against the allert one against the salient one against the operation. It is this: Whenever the tissues are deeply cut into, by injury or by side or another.

We cannot doubt that this change takes the voice of a singer depends largely upon the flexibility of the throat. As a matter of fact, "old voice" is due to pathological changes that lessen such flexibility, affect-ing not only the "blend" of the reso-

inflammation, there grows up with the of an operation, it is beyond remedy, wound as it heals, what is known as "sear And in all the cases of which the writer tissue." This tissue is more fibrous than is cognizant, the result approximates "old the original fabric, and considerably less voice," no matter how young is the singer. True, it gives a larger space, but the draw the healthy flesh of the surround- flexibility of the young muscle has deing parts out of place-inclining to one parted forever. Far better, it would seem, than this dubious operation, would be rational treatment of the condition of place in the throat after the operation of consille-treatment both systemic tonsillectony. Now the "freshness" in and local. The cutting of the tonsil is the lazy way of avoiding the tedium of lengthy treatment for a radical cure of the difficulty. I often think it is fortunate that our noses occupy so prominent a place in our faces, else the doctors would nances, but the east and sureness of the amputate varying bits of them every time mechanism of pitch. When age brings on we came down with a cold in the head!

### Physical Endurance Required of the Opera Singer

that the poet's fancy may suggest by way health and lung power. of feminine grace, are usually not a little

Those who know Marguerite only wasted Mimi is all too often undertaken through reading Faust, and think of her by some robust and Amazonian soprano as a frail but lovely woman, typifying all obviously in full enjoyment of the rudest

Any vocal student not enjoying great disappointed on going to the opera for staying power and able to resist the the first time. For it cannot be denied draughts and discomforts so prevalent that the average prima donna is apt to behind the magic scenes had better give be, shall we say, statuesque. Success in up all hope of an operatic career. This opera is not usually won or successfully does not mean, of course, that one has to maintained by those who are weak either he as strong as Lablache, the great bassoin body or in spirit. It is dependent quite huffo, who, in singing the rôle of Lepoas much upon main strength as it is on rello in Mozart's Don Giovanni, would vocal and dramatie technic. This is why pick up the wriggling Masetto, and one has to put up with such little incon- carry him, though a full-sized man, off gruities as occur in, say, La Bohème, the stage under his arm apparently with-wherein the rôle of the consumptive and out the slightest effort.

### Suggestions for Singers

By George Chadwick Stock

first, then the upper and lower ends step singers. Old singers need advice, young singers structure and form of the larynx by a need experience, some teachers need both. hair's breadth. It must be trained and

put into practice, not what you remember. The parents of right breathing are . A tone in quality and expression never nature and common sense, and where rises higher than its source. there is trouble with the breathing, it will Every new pupil is a new problem, not

be found that nature is paying alimony. an old method. You are either singing right or wrong. Many who sing are not really singers.

Develop the easy range of the voice vance. There is no waiting station for

We cannot safely alter the physical The instruction that counts is what you strengthened as we find it.

If wrong you go back, if right you ad- while many who do not really are.

THE C. E. CONOVER CO., Mfrs. 101 FRANKLIN STREET, NEW YORK

A PRIMER OF FACTS ABOUT MUSIC

**EXCLUSIVE** 

STYLES

The woman of discernment

knows that exclusive styles em-anate from the

Knox Shop for Women

Sport Suits and Sport Hats for

every purpose

GOLF YACHTING
TENNIS BATHING
MOTORING RIDING

Every accessory for the ward-

robe of the sportswoman. All distinctive and typically Knox.

KNOX

Smart Hats and Sport Clothes for

FIFTH AVE., AT 40th ST.

Downtown 161 Broadway, NEW YORK

Keyboard Harmony and Transposition

By ANNA HEUERMANN HAMILTON

An original, vital, inspiring method of teaching armony founded on the principle

Preliminary Studies in Kaybaard Harmeny and

64 E. Van Buren Street

Keyboard Harmony and Transposition. Vols.1

CLAYTON F. SUMMY CO., Publishers

"THE CROWNING ATTRIBUTE OF LOYELY

WOMEN IS CLEANLINESS

To experience is to know w presentment of Classic Harmony exerci-insistent, urgent demand of alleducators for of incorporating a living, meritia knowledge ony into the daily music experience of the

ADUU I MUSIC
By M. G. EVANS

This is by far the best primer ever issued. Its
modern, thoroughly practical and comprehesive in all respects. The work in place forms of
a caterisism, the information of
through a serties of questions and answers.

Naiad Dress Shields

edd the finel essurence of classiliness FREE FROM RUBBER

FREE FROM RUBBER
The Naiad Dress Shield sounds the highest pote of beauty, Quality and Cleanlines—Absolutely free from rubber.
Can be aterilized in boiling water and presed with heated iron. All styles and sizes to fit extra proprieting the control of the contr

requirement.
Regular, Full Dress, Shirt Waist are made is flesh color. Guarantee with every pair.
At stores or sample pair on receipt of 25c

Naiad Waterproof Sheeting for the sursery and hospital

THEODORE PRESSER CO. Philedelphie, Po.

Please mention THE ETUDE when addressing our advertisers.

### THE ETUDE

### To Improve the American Voice

By Richard Wood Cone

able reputation for the disagreeable tones a little thought may convince you that of our voice. This reputation, however to our present misuse of the organs of it may be deplored, is surely in part de- speech is distinctly traceable much nerserved, since no observer can fail to no- vous irritation and bodily exhaustion; tice the discordant sounds which are so also catarrhal affections. On the other common among us. Our spoken language control of one's voice is control of one's with the careless, harsh or screaming tones between voice and temperament which, the common carelest in the control of one's voice is control of o common among us. Our spoken language in which thought is communicated; in short the American voice is sadly out of tune. Let it be understood that when we speak or sing we play upon the vocal instrument; not with hands or feet; but with lips, tongue and jaw, and unless we voice properly, hence an unnatural musplay with the right action of these muscles cular effort is made for both speaking and the result will be a jangling discord. When we consider the vast amount of work demanded of this instrument our "American Voice." This then is where helplessness without it, its immense scope we should begin the work of reform with for rendering service to mankind, it the children in the schools and at home. seems amazing that so little thought or Such instruction is productive of better attention has been given to its culture. results if begun in youth, for at this We are to-day largely in ignorance of plastic period the throat and ear are more the proper training of the organ upon easily trained and children are quick to which so much of the success or failure grasp a simple truth. in life depends.

The Cupid Grand

The first small grand piano ever made was the

product of Sohmer. That was over twenty-

nine years ago. In this over a quarter of a

century we have been constantly striving to

perfect this type of instrument. The result is

a piano without an equal among diminutive

grands in which tone is in no manner sacrificed

to architectural requirements. Length 5ft. 4".

width 4ft. 5"-price \$675. Terms arranged.

Send for illustrated catalog and full information.

315 Fifth Avenue

New York, N. Y.

AND DESCRIPTION OF THE PARTY OF

OUR COURSE WILL

Make YOU a Thoroughly

interaction. Our patented Time-sphone tent you correly.

No over, Make you make red the tentre star. Diploma granted. Course summered, M. H. Collin, Jyava, Mina, any "I was very correspondence, but with you tend piano make by correspondence, but with the part of the property of the part of the partial property of the partial partial property of the partial partial

YOUR MUSIC IS TORN!

It will Take One Minute to Repair it by Using

Multum-in-Parvo Binding Tape

Transparent Adhesive Mending Tissue

If your music dealer does not carry it, send to

Theo. Presser Co., Philadelphia, Pa.

Multum-in-Pervo Binder Co. irch Street Philadelphia, Pa.

Nadine

Face Powder

(In Green Boxes Only)

Keeps the Complexion

Beautiful

Soft and velvety. Money back if not cattiely pleased. Nadine is pure and harmless. Addreturn of discolorations. A million delighted results with the second second

Dent. T. E.

Please mention THE ETUDE when addressing

5-yard roll of white lines or 10-yar roll of paper, 25 cents each, postpai

Piano Tuner by means

#### Voice and Climate

A first and favorite excuse for all our vocal disabilities is the climate, with its extreme and frequent changes. For my own part I consider this without foundation, for people of still more trying climates speak with far more sweetness of tone and suffer less from difficulties of should be the same in quality (that is pure the vocal mechanism than we; thus proving the fallacy of the excuse. On the simple difference being that in singing we contrary, many conditions attributed to are confined to definite notes and interclimate are easily proved to be due to vals, and in speaking we give expression abuse of the vocal organs.

supersensitizeness of our people are im- this being its natural quality attained puted as cause for the high pitch which when there is absolute freedom of the is so often heard, especially among wom- vocal muscles. In this pulmonic, or breath en; also the hurry and rush of business, voice, one may speak indefinitely without the crowding and pushing noticeable in any sense of fatigue or hoarseness, and all fields—professional, commercial and with it the most delicate shadings of senindustrial—are mentioned as excuse for timent may be expressed. We cannot 25c to \$3 Sizes At All Dealers the nerve-tiring voices. But even if this fairly estimate the possibilities and results be granted it is demonstrable that the of a good speaking voice; they are too far CHICAGO - TORONTO - LONDON American voice may be made quite as reaching.-Boston Evening Transcript.

WE have as a nation won an unenvi- musical as that of other nations. Indeed, hand, it should not be forgotten that under proper guidance, is most advantageous.

#### Train the Children

Our children are not taught to use the singing, and this is the beginning of the false intonation resulting in the typical It all, however, comes back to the sim

ple fact, before mentioned, our need of enlightcoment as to the principles of tone production. There is but one standard for tone quality in speech, that of music which includes key, pitch and the harmonic blending of vowel forms. Voice is vibrated breath, controlled by the vocal cords in the resonance cavities of the head and chest. Therefore vocalized breath by inflections.

Again, the nervous temperament and The voice should be purely pulmonic,

Will make you look younger at more beautiful than all the externs treatments you might use for a life time. No massage, electricity, vibration, astringents, plasters, straps, filling or surgery, nothing artificial—Just Nature's Way. artificial—Just Nature's Way Results come soon and are per manent. My system makes mud dy, sallow skins clear, and the complexion as fresh as in girl hood; firms the flesh, and nove, fails to lift drooping and saggin rais to life drooping and sag factal muscles, removing wrinkles they causo. The thin face and neck are rou out and hollows filled in. No too old or too young to b Mysystem makes double chi pearquickly and it leaves the No matter how tired, five minutes of nost exquisito coloring for a whole o

Exercises

My Facial Beauty

If you will tell me what improvement you would like can write you more helpfully. Your letter will it KATHRYN MURRAY. Suite J9 Garlend Bldg. Chicag The First Woman to Teach Scientific Facial Exerci

Write today for my FRFR New Booklet.



If the results do not delight you, your money returned without a question,

CHANNELL CHEMICAL CO.

SUBSCRIBE NOW FOR THE

RAGTIME

REVIEW

A Monthly Megarine for Amesture and Proposition Musical Constraints of the Constraints

#### Tamburini, Basso-Soprano

very seriously. It is perhaps as well, for audience received her with such hilarity not many of those before the public in that she incontinently fled and refused to these times would be ready to display the return. The manager was in despair. versatility which once enabled Tamburini No prima donna, no opera. No opera, a to turn disaster into brilliant success. riot to turn disaster into brilliant success.

Tamburini possessed a deep and sonorous hass. He was singing at one time in Palermo during a carnival. The theater costume, he donned it rapidly and triumphantly returned to the stage. He was full of happy people hent on enjoying sang the soprano's part with the utmost burini's attempts to make himself heard even sang a duet alternating his falsetto were all in vain until he suddenly com- with his bass voice. In response to the menced to sing in a shrill falsetto voice plaudits of the audience he capped this that made itself heard high above the achievement by executing a spirited dance uproar. The crowd was delighted. When with the corps de ballet.

Opera singers of to-day take their art the prima donna came on, however, the

fervor amid uproarious enthusiasm. He

#### The Break in the Voice

for the different "registers" over which to the same laws. When a bull bellows, the voice teachers disagree with such una- "break" or change from chest-voice to nimity, is not confined to the human vocal falsetto is distinctly heard. In the neigh-100 Inpured Instruments, 15th of Control to the International Translation is distinctly leaded. In the neighbor in the International Internati

have their voice-registers, not all so mu- ceivable, as also in the barking of dogs.

THE break in the voice which accounts sical as the human voice, but subject to

### AXEL CHRISTENSEN, Publisher Room 1430, 20 E. Jackson Boul., Chicago Pieno teachera write for "Teacher's Propositio on Christensen's system of ragtime piano play

50 cents a year-30 cents for six months sample copy 10 cents

POMPEIAN SALAD DRESSING A MAYONNAISE OF SURPASSING DELICIOUSNESS AT ALL GROCERS

Please mention THE ETUDE when addressing

### THE RESIDENCE OF THE PROPERTY 670 Department for Organists

Again, it is best that the pedal regis-

ters be not heard constantly, but reserved

for the more necessary and heavier pur-

poses, their use being the more effective when employed in a strictly fundamental

or orchestral sense. This restriction-

overlooked, more especially in the depart-

The Art of Contrast

served. This principle corresponds in its

way with that of orchestral use, and is

a safe one to follow, even when ex-

ploiting the limitations of a small organ.

In all the foregoing natural aptitude is,

the lines sketched will often disclose pos-

sibilities, previously unsuspected, in the

matter of effects perfectly legitimate in

themselves. Moreover, the subject will

be found both useful and fascinating by

those especially whose wrok is mostly

Another point worthy of note is that,

large organs alike.

important consideration-is often

### The Resources of a Small Organ By William Reed

One of the most satisfying recitals I be combined for this purpose, provided ever attended was played by an eminent that the general voicing of the registers organist on a two-manual instrument pos- is sufficiently balanced. sessing some seventeen speaking-stops. Not only was the performance an exposition of clean, honest organ-playing, but especially a notable object-lesson in the possibilities of effects obtainable with limited means. The latter point was illustrated mainly in the treatment of several arrangements orginally designed ment of accompaniment, and, in reality, for a three-manual organ equipped with applies in a proportionate degree to the the usual accessories. The result, however, was such that all required effects were sufficiently well represented, and,

moreover, with comparative ease. The resourceful organs now generally for the sake of variety, it is undesirable available plainly suggests a large num- to contrast like with like in the performance of responsive passages, although a ber of legitimate (and other) combinations. On the other hand, when an proper dynamic balance should be preorganist is called on to perform on a small organ, he finds his ingenuity taxed in order to make the most, or even something, of what is before him. The result is not always a success.

#### A Division System

By way of minimizing this difficulty, a divisional system needs, first of all, to be considered, based on some such general and particular principles as the following:

Eight-foot foundation-effects on separated and combined manuals. String-registers complete or individually combined.

Four-foot and eight-foot flutes. Swell reeds alone, if well in tune. Eight-foot and four-foot flue registers with swell reeds (one or two), the manuals separated or combined.

Strings and flutes. Strings, flutes and reeds combined in

different ways. Pedal coupled (with and without sixteen-foot) to different manual registers, for the purpose of solo or par-

ticular effects. The free use of "thumbing" and "overlapping." In all of which must, of course, be included facility in a mental survey of registrative arrangements, also dexterity of manipulation.

Should a small organ posssess a wellvoiced clarinet, this can be combined with 4-foot and 8-foot flutes, on either manual, in such manner as to produce certain orchestral colorings.

To these Sub- and Super-octave couplers will add others. Substituted effects may, however, be obtained by Solo or Chord-Playing an octave above (or below) on manuals combined or separated. source, it may prove of occasional use.) Another quasi-orchestral suggestion is

tained on either the of or MB, the latter of the opening will always endeavor to make his prebeing at first fixed partially or fully open, removed from that of the opening will always endeavor to make his preaccording to the registers used and the
hum. A prelude fin, say, E, followed 'lude fittingly introduce the service
to all olimer required. Or and Sur may
by a hymn in B flat is not altogether
which is to follow.

### Hints on Hymn Playing for Young Organ Students

By Mary Richart

all things, study to be a good hymn require a more joyous tempo. Ial player, for it is his first duty to a ways try to "give out" the hymn in congregation. He should remember exactly the tempo I think it should be that while few in the congregation may sung, and then if my congregation be able to pass critical judgment on seems inclined to drag I prefer to his Prelude and Postlude, the most drag with it rather than be a note or humble will know whether he is or is two in advance all the way through not a good hymn player and will judge as is sometimes the case.

pected to have hymn playing come in rhythmic beat start the full hymn acas a part of my regular lesson, but companiment on the Great Do not the short lesson time seemed always change registration during the hymn to go on pedal and manual technic, for the hymn accompaniment is not to etudes and pieces, and I never reached show off the organ, or the organist the hymn playing. In about six but is to assist the congregation months I saw that I must do my hymn singing the hymns in as worshipful and work alone. To this end I purchased quiet a manner as possible. After this a good hymnal and began to work on half hour daily for a week, the next be other methods to be learned, such week taking three more, and so on as giving out the sortano on a solo through the book. My Sunday evenings I spent at the different churches, manuel, the bass on the pedals, and listening particularly to the hymn playing, noticing how the hymn was "given out," how it was accompanied, and try- playing "choppy." of course, a valuable asset. But experience and patient effort in a system on

ing to fathom the registration. A beginner should practice the time and rhythm should be metro- prano notes, which should always be nomic in evenness throughout. On the articulated. These tied notes should whole, hymns seem to be sung faster not, however, be held from one phrase than they used to be. But one must done on a small organ and who cannot use judgment as to tempo, as some afford to despise the day of small things. hymns sound best when played in a

### Concerning the Prelude By William E. Warner, A.R.C.O.

thought are most amply rewarded. A or by selecting another piece, beautiful and appropriate prelude is a great gain to any service. Much of from which to select suitable volun-

of ability. In many churches it is the custom brief period before the commencement of service. In such cases it is often most satisfactory to extemporize a short prelude, using for a theme some phrase from a hymn-tune or anthem coming later on in the service. It should have definite character and show musicianship, and not be that aimless wandering about the keyboard which is often miscalled extemporiza-

(Chord-Playing at an octave below is suitable composition, and having prefound in the combination of a mellow The character of the service should be eight-foot flute (Gt) with a Oboe (Sw). taken into account—whether peniten-

Few organists make the most of a happy way of commencing a service. their opportunities with the opening Such an occurrence can easily be voluntary, although it is one of those avoided, either by transposition of the details where a little care and fore- tune into a suitable, nearly-related key,

There is an abundance of material the indifferent and slipshod playing is taries. The slow movements from the the result of a lack of care rather than organ sonatas of Rheinberger, Merkel and Mendelssohn are ideal. So are most of the soft pieces by Guilmant for the organist to play for only a very and Henry Smart. The music of S. S. Wesley and other composers of the old English school does not deserve the neglect which is often thought sufficient for it. Many living composers also have written music which is quite suitable for the purpose.

Although original organ music should be used on most occasions, there are which, while beautiful as a solo effect times when arrangements of airs and makes the singing following very much choruses from oratorios, or of slow on the "drag." By all means give out movements from well-known classical the hymn on the Vox Humana or When it is usual to play for a longer sonatas and symphonies can be played casionally, because most congregation time it is generally best to choose some with advantage. Being familiar to expect it, but give it at the right temps many of the congregation they will be (Chord-Playing at an octave beauti is salious timed it, to commence suffi-seldom desirable. Considered as a re-viously timed it, to commence suffi-seldom desirable. Considered as a re-viously timed it, and the chiefs seldom desirable. ciently early to allow of finishing it cerpts and arrangements of popular as the chimes sound "clangy" if player just when service is about to begin, sacred and secular songs should be in proper hymn tempo. For this result banned altogether; they have their I prefer never to give out a hymn of place, but it is not here, although un- the chimes. A word as to the closing ght-foot flute (Gt) with a ODOC (Sw). taken and account and posterior pace, out it is not here, although un-forted Choir-Organ effects are ob-Toyical Choir-Organ enerts are on-

THE young organ student should, above dignified, solemn manner, while others

Give out the hymn on a soft Swell When I decided to become an organ-combination, coupled to Great, drop ist I had never played a hymn. I exfirst three hymns, which I practiced ing is thoroughly mastered there will other ways too numerous to give here

Be careful not to make your hymn play the four voices as legalo as possible, and tie all notes repeated in the next chord, except the repeated so into another, for one of the earmarks of a good hymn player is clear phrasing. So do not run phrases together, but make the end of each phrase distinct though not staccato. The following phrase from Hursley will illustrate the tieing of notes common to both chords:





When the hymn is given out on the Vox Humana there seems to be strong inclination to play it too slow The same applies with even more force chord. This should be played on the

# Austin Organs

THE Great Salt Lake organ recently rebuilt by us and increased from sixty odd stons to one hundred and twenty-four stops, will take rank with the most famous organs of the world This instrument is the third in size in America. THE CHOROPHONE is one

of our late developments, fur-nishing a complete pipe organ of the best voicing, and the idencal construction system of our large organs, and equipped with our modern electric console, electrically controlled, but at a price while to look into this.

Austin Organ Co. 171 Woodland St. Hartford, Conn.

### HUTCHINGS **ORGAN** COMPANY

BOSTON NEW YORK

Plant at Waltham, Mass

### NEW ORGAN MUSIC "ON SALE"

Have your name entered for the receiv ing of a few small packages of new music ON SALE during the professional season no guarantee as to amount to be kept discount the best obtainable; the only reponsibility the small amount of postage returns of unused music to be made once each year; a postal card will stop the sending any time. Thousands of teachers THEO. PRESSER CO., Philadelphia, Pa.

STEERE ORGANS ORRELL UNIVERSITY, BALLEY HALL
ADDIA'S, 79 stops; dedicated October 8th, 1914
SPRINGPIELD, MASS. MUNICIPAL ORGAN
SPRINGPI

4 manuals, 87 stops: dedicated June 25th, 1915
YALE UNIVERSITY, WOOLSEY HALL
4 manuals, 154 stops; now building. To be dedi-J. W. STEERE & SON ORGAN CO.

THE HALL ORGAN CO. New Haven, Conn.

Makers of PIPE ORGANS "GOLD MEDAL AWARDED AT PANAMA-PACIFIC EXPOSITION

MÖLLER PIPE ORGANS Over two thousand in use. Strictly

ations and Estimates on request. Writ-M. P. MÖLLER, Hageretown, Maryland

E BENNETT ORGAN CO. ORGAN BUILDERS

ROCK ISLAND - - ILLINOIS The organs we build are as near perfection as skill and money can make them.

Please mention THE ETUDE when addressing

#### Tempo in Hymn-Singing By William Reed

THE speed-rate at which hymns are to ize a devotional hymn by languid singing. he sung should be primarily decided ac- This is in its way equally wrong. It is cording to their individual sentiment, only by a well-judged moderation as to Nowadays, the tendency is to take hymns both rapidity and slowness that a desirtoo fast, the reason usually given being able tempo is reached. that a uniformly brisk tempo stimulates As to the lesser considerations of time, a more general and hearty participation. rhythm and length of a stanza, without Whether this be the result or not, it care, the two former may combine to asmust be obvious that, if such a principle sume opposite effects. Thus, a tune in be indiscriminately applied to any and 3-2 time may become either trivial or every type of hymn, the effect will be in drawling, while one in 4-2 may result some cases, to say at least incongruous. jerkily or in a mechanical listlessness. The differing moods of Praise, Prayer, Short stanzas do not always bear rapid Meditation, etc., demand careful and ap- singing, owing to frequent musical repetipropriate treatment. Premising that no tion. Something, however, depends on tempo should be adopted which inter- the tune. Some hymnals include metroferes with a proper enunciation of the nomic indications. These, general rather words, other points for consideration will than particular, should be carefully confollow. Among these are: The harmonic sidered by the organist, since it is he upon structure of the tune, time and rhythm, whom devolves the duty of setting the length of stanza. The first of these pace. Applied with judgment, such inmeans either (1) smooth, diatonic writ- dications will assist him in establishing ing, which contains easily-vocal intervals an appropriate tempo which, seconded by the different parts, or (2) frequent his choir, he should persistently maintain. changes of a chromatic nature in the har- An experienced study of hymn-tunes in mony, together with awkward melodic in- general would seem to show that of the

In the latter case, a too-rapid tempo portion is ideally suited to congregational produces a confused effect, owing to the usc. This may, perhaps, explain the fact constantly changing harmonic basis which, that in many churches the list of tunes more especially in combination with the used is a limited one. It is generally adwords sung, is not given time for due mitted, however, that the construction of appreciation by the ear. On the other a useful and appealing congregationalhand, a tune which is straightforwardly harmonized and contains some repeated chords will not suffer as music, whether sung fast or slowly. That the sentiment of a hymn is affected by the tempo adopted in its singing is undeniable. To sing Onward Christian Soldiers, or Fight the Good Fight briskly is appropriate and inspiring. But to treat I Heard the Voice of Jesus Say, or Come unto Me, Ye Weary, in a precisely similar manner causes a grotesque, not to say an irrevercnt effect. Yet, as we all know, such mistakes are not uncommon.

It is, of course, easily possible to go to and devotional, of a nature to be generally the other extreme and over-sentimental- desired.

### Why the Fugue Fits the Organ

ment which is capable of much expression most perfect contrivance for the attainin detail," observes Sir Hubert Parry in ment of these ends. For it completely isois Evolution of the Art of Music, "but lates the text of the discourse, which i it is undoubtedly capable of exercising the principal subject; and the successive great emotional effect upon human beings, entries of the parts necessarily make a partly through its long association with feelings which are most deeply rooted in human nature, and partly through the side, the human creature is made to go magnificent volume of continuous sound through successive states of tension and that it is capable of producing. The lat- relaxation; and the perfection of a great ter quality supplies in a great measure the guiding principle for its successful treatment by a composer; and the effect sive climaxes of sonority and complexity of the most successful works written for proportionately to the receptive capacities it, depends in great measure on the manner in which the crises of voluminous ferent points, and rising successively to sound are managed.

"THE organ is obviously not an instru- "The fugue form happens to be the gradual increase of general sonority. Looking at fugue from the sensational master's management lies in his power to adjust the distribution of his succesof human creatures, beginning from difdifferent degrees of richness and fullness.

large number extant, only a certain pro-

hymn-tune is no easy matter; quite the

contrary. Hymn-tune writing stands in

a class by itself; a class in which even

some eminent church-musicians have

It is, consequently, all the more neces-

sary that our standard hymns and tunes

be treated according to their particular

appeal and in such manner as will fully

accentuate their devotional purpose. If

considered on the basis outlined above.

hymn-singing, the people's part in divine

worship, will develop results, both musical

#### Mozart's Regard for the Organ

lates how he told Stein, the pianoforte same effect, Mozart said: maker at Augsburg, that he should like "What? Do you think, Herr Stein to play upon the organ—probably an that I shall run about on your organ? Augsburg churches-and how Stein reolied: 'What? Can such a man as you; such a pianist, like to play on an instrument that has no softness, no expression, no piano, no forte, but where everything goes on alike?'

replied: 'The organ is still in my eyes in that manner.'

"THERE is an interesting letter of Mo- and ears the king of instruments' (it must zart's to his father," says H. Heathcote be remembered that Mozart had a special Statham in his book, The Organ and Its reputation as an executant on the piano-Position in Musical Art, in which he re- forte). And Stein running on to the

> Ah! That must be treated in quite a different manner.'

"When they came to the church, Mozart began a prelude. Stein smiled. Then came a fugue.

"'I can now believe,' said Stein, 'that "That was of no consequence, Mozart you like to play the organ, when you play

The Great Grove Dictionary The Keystone of Every Musical Library

### Grove's Dictionary of Music and Musicians

Five Large Volumes Bound in Red Cloth and Gold. Price, \$25.00

See these splendid musical books in your own home. What the Encyclopedia Britannica is to General Information the Grove Dictionary is to Music. There is no better Musical Reference Library at any price in any anguage. Unabridged in any wav

This is the latest revised and enlarged edition of Sir George Grove's masterpiece of musica scholarship. There are 4,000 pages and over 5,000,000 words from great authorities upon all phases of musical learning. The books are liberally illustrated with cuts, half-tones and notation examples. Thousands of subjects are discussed: Biography, History, Musical Science, Theory, Musical Industries, Instrumentation, Æsthetics, Musical Terms, etc., etc. The work is the most notable musical compendium in any language.

Now issued in America exclusively by Theo. Presser Co.

#### The Purchase of a Lifetime

These books are of such high character, of such vast scope, and are so substantially bound that they will last a "lifetime,"

As the years go by the original purchase money will seem insignifcant in comparison with the continuous service you will get from the books. The early editions cost \$25.00.

### This greatly enlarged latest edition costs only \$15.00

Notwithstanding this low price made for eash we have decided to accept orders subject to payment within 12 months. Write for terms. The test is also given as a premium for the sending of 15 subscriptions to THE ETUDE at \$1.50 each.

Remember that the house of Theo. Presses stands behind, this transaction in every way, send your order to

Theo. Presser Co. Sole Agents PHILADELPHIA, PENNA.

Please mention THE ETUDE when addressing our advertisers.

# DR. WILLIAM C. CARL Dispetor

GUILMANT ORGAN **SCHOOL** 

the highest award in orga

PANAMA PACIFIC

EXPOSITION

A Practical School for Serious Study Students aided in securing positions Send for new Catalog NEW YORK

44 W. 12TH ST.

The only organ blower to racaive THE MEDAL CF HONOR

THE ORGAN POWER CO. HARTFORD, CONN.

### -ESTEY CHURCH ORGANS-

Estey standard maintained,
Maximum facilities.
Highest grads of product.
Ploneva and leaders always.
Examines etop setton and wonderful reedless
Oboe, Saxophone, Clarinet, etc.

ESTEY ORGAN CO., Brattlaboro, Vermoot, U. S. A.

W-tablished New York, 1851

GEO, KILGEN & SON Pipe Organ Builders ST. LOUIS, MO.

One of the most complete Pipe Organ Plants in the United

### NOW is the time to put your music in nice order for next season

A Tindale Music Cabinet will keep your music straight and orderly, free from confusion, protected from damage. Find any piece instantly. Hundreds in use among discrimina-

ting musicians. Write for catalog No. 1 17 styles, well made, dis-

tinctive in appearance Cash or instalments. Tindale Cabinet Co. Bitton Ridg. New York

### prevents all odors of perspiration

and permits activity without embarrassment. Does not check perspiration-that would be harmful. 25c-Sold by 9 out of 10 drug- and department-stores
"MIIM" MFG. CO., 1106 Chestnut St., Philadelphia



Please mention THE ETUDE when addressing

### THE ETUDE The Seventeenth Century Organ

ACCORDING to Sciences description, the batton as conductor of this superscient, seventeenth century pipe organ must have orchestra.

"Under such circumstances, the firmabeen a strange-looking object. "At this "Under such circumstances, the firmabeen as transported by the conduction of the conduction decoration of the organ. The entire case moons, and jingling stars in motion. was ornamented with statues, the heads Even the animal kingdom was summoned of angels, vases, foliage, and even figpipes were painted with grotesque figures, chirping, glorified the festival of Christand the lips of the pipes made to resemble lions' jaws. They went farther, and expended in a worthier manner, on the

ACCORDING to Seidel's description, the baton as conductor of this super-earthly

time," he tells us, "great industry and ment, of course, could not be dispensed expense was bestowed upon the external with. So we had wandering suns and ures of animals. Sometimes the front every species of bird, singing, or rather mas, and announced to the assembled congregation the birth of the Redeemer. threw away money which might have been Eagles flapped their wings, or flew toward an artificial sun. The climax, howtrick of art, degrading thereby-doubt- ever, of all these rarities, was the foxless unintentionally—a noble instrument, tail. It was intended to frighten away intended for sacred purposes, into a from the organ all such inquisitive perraree-show. Among these ornaments the sons as had no husiness near it. Thus, figures of angels played a very conspicu- when they pulled out this draw-stop, sudous part; trumpets were placed in their denly a large fox-tail flew into their hands, which, by means of mechanism, faces! It was clear that hy such absurd could be moved to and from the mouth, practices curiosity was much rather ex-Carillons (bells), too, and kettledrums cited than stopped, and that all this host were performed upon by the movable of moving figures, and their ridiculous arms of angels. In the midst of this heav- jingling, disturbed meditation, excited the enly host, sometimes a gigantic angel curiosity of the congregation, and thus enty nost, sometimes a giganic anget curiosity of the congregation, and thus would be exhibited hovering in a 'glory' disparaged the sublimity of divine servover the organ, beating time with his ice."

### Help for Stiffened Fingers

By Sylvia H. Bliss

THE Galelareese, a people who inhabit ate with the teacher and if possible to a district in the northern part of Halma-bera, a large island in the Pacific to the bers of New Guinea, have a curious

of freedom and mastery of the keyboard. method of treating stiff ingers. They believe that if your fingers become stiff artist, and if life brines sterner and less in playing the one-stringed lute, the thing in the properties of the found that the to do is to eath some long-legged field technic so laboriously acquired will stand spiders and roast them, rubbing your by one to a great extent and be kept fingers with the ashes. This will make available by a few moments' judicious your fingers as lithe and nimble as the practice each day.

enider's legs. of solution for him who plays upon the is often merely stiffness of skin. Hands many-stringed clavier! And yet, after which are thoroughly cleaned and dried Would that the problem were as easy skin deep. Of this character is the ap-parent inflexibility following dish-wash-ing sweeping, and other forms of house-ers, with intelligent applications of the property o work with which many pianists must intersperse their practice. I think it was Beth, in Miss Alcott's Little Women who mourned in secret over her fingers rough-ened by housework. If she had taken proper care of her hands Beth could have proceeded unhindered with her piano rally and incurably stiff or have become so by reason of disease or the approach of the standard or the standa practice. Unless the fingers are naturally and incurably stiff or have become flexible. It is well to bear the yoke in the wet hands will remove stains and early youth—the hard and it may be dull leave the skin smooth. Followed by cold yoke of scales and of exercises for arm, cream or vaseline, this is excellent. Once hand and finger. It pays magnificently more—reputed stiffness of fingers is often and with interest for the pupil to cooper- only skin deep.

This preparation is indispensable for the As for stiffness of fingers-to return

to the Galelareese and their spiders-this after work, with intelligent applications application best suited to his needs. The writer has for years used a few drops of common, rather strong vinegar to remove stains and to restore the normal feel of the hands after work. The odor is soon dispelled, and when the hands are well warmed the fingers are as ready for

### Tact in Dealing with "Committees"

CONDUCTORS of choral societies, church bias towards being chairman. Therefore choirs, and other organized bodies, often they should accept this fact of natural hiswish they could dispense with the "com- tory cheerfully, and with a view to utilmittee" and run things their own way. izing collective brains for the furtherance mittee" and run things their own way.

The following paragraph from Dr. Henry
Coward's book. Choral Technique and Interpretation, will perhaps help to reconcile

committee shoots them. As a rule comthem to the inevitable. "Is it better to write slook to the conductor for initiativer with or without a committee? I tive; therefore all he has to do is to prosay it is better to work with and through pose a well-thought-out idea in a courteous a committee. Even when a conductor is manner, and they, thankful that they have supposed to work alone he has always a got someone to formulate their wishes so kind of informal committee. Further, admirably, carry the proposition with autocracy always breaks down. Conducpleasure. Tact in dealing either with tors should realize that a man is a com- choirs or committees is simply displaying mittee-forming animal-with a strong a prompt sweet reasonableness."



### Instant Results

Friends are calling or you have a sudden invitation. Just a moment to look your

### Gouraud's Oriental Cream

WHEN YOU BUY A

KRAKAUER

of this distinctive instrument.

The ON LY piano made by

MUSICIANS FOR MUSICIANS

KRAKAUER BROS.

193 CYPRESS AVE. NEW YORK CITY

The state of the s

Bring Out the Hidden Beauty

Mercolized Wax to one ounce package, with direct

Music Cypography in all its Branches

No. 10 S. Dicks Street, Philadelphia

Kindergarten MUSIC MATERIAL

Secures and holds the child's interest.

DANIEL BATCHELLOR & SONS R. F. D. No. 1 - Chester, Pa

Faust School of Tuning

The standard school of America-Piano, Player-Piano, Pipe and Reed Organ Courses. Year book free.

OLIVER C. FAUST, Principal.

Please mention THE ETUDE when addressing

lor Bird Scale, Staff Peg Board, Folding Musi-ards, Keyboard Diagram and many other et

the soiled, discolored, faded or aged econe fair to look upon. Mercolized Wax gr

HYMN AND TUNE BOOK PLATES HYMN AND TUNE BOOK PLATES

C Dudley T. Limerick

GOSPEL SONG PLATES-

untried instrument.

and obtain a perfect complexion—a soft, clear, pearly-white appearance that is always refined and in good taste-Nongreasy - The favorite for 68 years. Send 10c. for trial size FERD. T. HOPKINS & SON

Studying the Nervous Child

1 those appending laters undiscose at an early age on account of the confidence thereby created; for confidence is essential, to the confidence the sessing the total confidence is essential to the confidence is essential to the confidence is essential to the delivery of the composer's message is should desired to the confidence of the confidence is essential to the confidence of the confidence o

Studying the Nervous Child

he devised to enable the player to raise his entire kep, possibly, instead of merely the current of the memory might be affected. There are at least three kinds of memory in planot are at least three kinds of memory in planot which the player known institutively, that one note comes after another because it has been affected by the property of the

From that point on on the sake of in-dividuality, we should find it necessary to several point on the sake of in-puted the sake of in-puted the sake of in-puted to the sake of in-puted to follow what we deemed proper paths, part of the sake of in-puted to the sake of in-terior in-interior in-terior in-interior in-terior in-interior in-terior in-interior in-in-in-interior in-interior in-interior in-in-in-in-in-in-in-in-in-in-in-in-

The Day of the American Composer

The Day of the American Composer
To rison to whom has been given ability to write down their musical inspirations we to write down their musical inspirations we have the sense of the sens

#### The Old Plantation Songs of The Negroes

The Music Lover's Digest

Negroes

White the negro slaves were carried from Africa to America they hought with them their gift of some. Nothing cles which the left gift of some. Nothing cles which the summaries of the state of

of his heart.

Nothing tells more truly what the negro's life in slavery was than the songs in which he succeeded, sometimes, in expressing his deepest thought and feelings. What, for example, could express more cloquently the feelings of despair which sometimes overtook the slave than these simple and expressive words:

### "O Lord, O my Lord, O my good Lord! Keep me from sinking down,"

Reep me from staking down."

The songs which the negle one mg in alaver, however, were by no means always and. There are not some state of the state

#### A Short History of International Pitch

Prich
On November 6th, 1801, a committee appointed by the Piano Mainfracturer's Association of Mainfracturer's Association of

Estey, too, using C-522, Mason & Hamlin rising C-518. Low pitch has largely been

rising C-518. Low pitch has largely been used in pipe organs. Mo - 270 ranne, and one manufacturers Hebard Wener and Comment of the Comment o

673

# Jesse French & Sons Piano

For every requirement of a sweet-toned piano there is none so entirely satisfactory, none so highly dependable as the Jesse French & Sons instrument

Tonal supremacy-beauty-durability through years to come, these make the Jesse French the most desirable of all pianos. It is the instrument that should be in your home-or studio.

Liberal exchange offer on your old instrument. Easy terms, if desired. Ask for Catalog. Write today!

Jesse French & Sons Piano Co. Jesse French, a name well known since 1875

1809 Seventh Ave., New Castle, Ind. Chicago Salesroom, 978 Republic Bldg., State and Adams Sts.

### A WONDERFUL NEW INVENTION All the violin world is enthusinstic over the only really sensible chin rest that has been produced. Elman, Porlow, Sevelk, Spalding, Hartmann, all join in unstinted praise of its blessings. No more sore chins! No chaffing, or irritation. It is as soft as the paim of your hand. You will never know real chin-comfort 'till you try one—at your dealer \$1.25 The R. S. WILLIAMS & SONS CO., Limited 145 YONGE ST., TORONTO, CANADA

## BEGINNER'S BOOK

School of the Pianoforte

By THEODORE PRESSER Price 75 Cents

Till latest work along lines of elementary instruction. The material used is enabled fresh and is presented in an attractive manner. It is intended for the verient height one of the control of the cont

introduced at the very start.

The utmost care has been given to every part of the work to make it as nearly a perfect ginner! Book as it is possible to make. A trial of this new book is earnestly solicited all who have to deal with elementary plano instruction. Liberal discounts.

THEO. PRESSER CO., 1712-14 Chestnut St., Philadelphia, Pa.

### ZABEL BROTHERS MUSIC PRINTERS AND ENGRAVERS

Send for Itemized Price List and Samples COLUMBIA AVE. AND RANDOLPH ST.

PHILADELPHIA, PA.

Please mention THE ETUDE when addressing our advertisers

# Mederal Marchalle Commande Campical Campical Department for Violinists

### Left Hand Pizzicato Scale Passages

Mazurka should be executed:



In the edition of the work from which the above passage was copied, the notes struck with the bow are indicated with a cross, and the notes to be played with left hand pizzicato with ciphers.

As the above is a typical scale passage in left hand pizzicato, and as such passages are frequently met with in solo pieces for the violin, where brilliant displays of technical virtuosity are the object, an explanation of the method of playing them will no doubt be of interest. Seeing the ciphers under some of the notes, our correspondent got the idea that the passage in sixteenth notes was a combination of artificial harmonics and left hand pizzicato. Such, however, is not the case

In playing the descending scale passage all the fingers must be placed on the A string. The note E (produced with the fourth finger) is then struck lightly with the bow. The fourth finger is then pulled sideways from the string, twitching the string in the operation, so as to produce the note D (pizz). Each finger on down the scale is removed in the same manner, the finger slightly hooking the string, and pulling sideways so as to make the note sound pizzicato. As soon as the open A string has been produced, the first, second and third fingers are placed firmly on the D string; the note G (marked with a cross) is struck lightly with the bow, and hardest tasks an intending purchaser car the fingers are pulled from the string undertake. It can be safely said that the successively, in the manner as described above. After the open D has been not qualified to judge of violin tone bereached, the first three fingers are placed cause of their immaturity of ear developfirmly on the G string, the note C struck ment and lack of experience. They are

When played rapidly, these left hand pizzicato scale passages produce an extremely brilliant effect, and one which never fails to have a telling effect on an audience. It is extremely difficult to make scale passages of this description sound violin expert. evenly, and the violinist who would make all the notes sound through a large hall pizzicato notes of these scale passages finger fixed on the fingerboard.

stopping the note which sounds pizzicato and the finger producing the pizzicato by plucking the string is greater than a second, it is much easier, and a tone of much greater volume is produced. For instance, if the first and third fingers are placed on the fingerboard on the A string producing the tones B and D in the first position, and the note D (third finger) is struck with the bow, and the third finger then picks the string so as to produce the tone B, pizzicato, it will be found much

A CORRESPONDENT wishes to know how easier than when the tones are only a the following passage in the trio (fourth whole or half a tone apart as in scale passages. Where the note struck with the when my first ceno pupil came wige get on to his real teaching. Given all bow and the note played pizzicato are wagging down the street with his three- boy who does not know his flats and bar) of Musin's well-known Concert passages. Where the note struck with the only half a tone apart, it is excessively difficult to make a pizzicato note of

much volume, Many violinists playing scale passages in left hand pizzicato only "fake" them. The open strings usually sound with fair tone, but the connecting tones with very unequal volume, and some of them are almost inaudible.

The scale passage as illustrated above a puppy or a Sunday-school class. might have been marked more clearly, so the bow, and crosses, instead of ciphers above the notes intended to be played pizzicato. In violin musie ciphers are used to indicate open strings or harmonics, and crosses to indicate left hand

The secret of learning to play such passages is by placing the finger which makes the tone which is to sound as a ing the "violin of the knees."

"That means," responded my pupil inpizzicato very firmly on the fingerboard, which pluck or pick the strings, so that me fiddle! they will make the tones sound with

hand, and giving them independence, will perior Taker of Jokes. help greatly.

### Some Tricks of Teaching 'Cello By Gertrude Chandler Warner

When my first 'cello pupil came wig- get on to his real teaching. Given a wagging down the street with his since the way who does not sharps, his lines and his spaces, his where I ought to have been. I was clefs and keys—and a teacher who behind the door watching for him. I does-how best to transfer? I harped should have been, I suppose, as I have away for two weeks, twice a week, on smouth mave dent, I suppose, as I nave to the prescribed "Good deeds are ever ular work in other lines up to the last minute, but I may possibly be forgiven in that I was only twenty-one, had in the II was only twenty-one, had all "Thomas allowed to bear any fruit at all. At last I had never taught anything-not even

that the average violinist would under- a boy. He held his bow exactly as if stand it better, by placing the word arco it had been a meat-man's cleaver. He over the notes intended to be struck with rested his 'cello against his crossed knees, and leaned back in his chair to seeure greater comfort and relaxation in playing. I sat down daintily, placed my grand old instrument in its proper position, and toying with my bow in the correct pivot fashion (carelessly originally the Viola Di Gamba, mean-

and by developing strength in the fingers stantly, "put a gambo on each side of

From this moment Thomas and I they will make the tones sound with sufficient volume.

Any good technical exercises for developing strength in the fingers of the left and he recognized in me a rather su-

But my pupil thus introduced, let me

### Buying a Violin

By Geo. J. Heckman

THE choice of a violin is one of the majority of amateurs and students are with the bow, and the fingers successively often attracted by a violin which to a more cultivated car sounds far from satisfactory, and as their own musical judgment ripens they greatly regret having purchased it. The best thing for the

Professional violinists usually have some ideal tone in mind which they look must have fingers of steel and a tre- for in a violin, and strive to get a violin mendous grip on the fingerboard. The possessing a tone as near that ideal as reason why it is so hard to make the they can purchase with the funds available. This ideal of tone is apt to vary, sound with much volume is because the however, with the purpose for which the finger twitching the string is so near the violin is needed—solo, orchestra, dance work, etc. It is a well-known fact that no Where the interval between the finger two violins are alike. Nevertheless, there are certain characteristics which distinguish good instruments from bad, and these diversified qualities may be generally classified as follows:

Qualities Found Good Violins. Smooth Mellow Rich Even Deep	in .	Qualities Found in Inferior Violins. Rough Scratchy Poor Sallow Mutey

Loud	riard
Full	Metallic
Brilliant	Nasal
Flutev	Woody
Balance	Woolly
Liquid	Tubby
Harsh	
ne seldom finds a	good violin whi
oines all of the g	good qualities he
1 1 1 - 1 1	of the had one

neophyte to do, therefore, is to seek the It will generally be found that one or tone to make a wise selection.

matter of purchase of a violin is the sisted of a promise to take his picture Another factor that enters into the shape and size of the violinist's hands when his position suited me, and beand arms. Beginners are often severely came automatic. He saw the justice of have the proper "feel" or "reach." This picture of a poor pupil would not reflect means, of course, that it is not suited to much credit on his teacher. And he by the appearance of an instrument. A ment in a concert program, highly varnished "stock" violin may he very attractive to the eye, but if it is ill-they work with far older pupils about adapted to the purchaser's needs or lack- as well. A bored fifteen-year-old High ing in good tone-qualities, it had better School girl will cast grateful glance remain on the dealer's shelf. On the at you when you bring out black cardother hand, a rightly selected violin will board notes and fascinating tiny sharps not only sound better, but will lessen the and flats, with which to write scales. drudgery of practice; it will therefore be They all like to have their pictures seen that the help of a reliable teacher or taken. They all like to play the expert may be regarded as essential.

in that I was only twenty-one, had said, "Thomas, please look at these studied only a short time myself, and bad never laught anything-not studied to the laught anything and the said of you get home, and compose a sentence He was ten-the pupil-and he was down the letter-names of first the sharp keys, then the flat. Thomas came Monday with his shin-

ing lesson face and the following gems: Sharps - Fine Cookies Go Down

FLATS-Boys Eating 'Artily Do Good

He assured me that he could rememdone for purposes of auto-suggestion), explained that the 'cello was ealled originally the Viola Di Gamba, meaning the "violin of the knees," gin with an H, but this could be very English for orthographic reasons.

And did he remember? Of course he did He will remember his sharps and flats to his dying day-not necessarily because we spent many delightful mo ments cutting out paper cookies and pictures of boys wholesomely attacking advertised viands-but because he made up both ideas himself.

Thomas' directions for practicing his pink paper. His second lesson on a blue one, and his third on lavender. When I saw this irresponsible, happygo-lucky, ball-playing boy look over his stern rules, calling them his "pink lesson" or his "green one," and gazing raptly on the rest of the rainbow pile on my music-cabinet, it led me to the conviction that his love for his sweet instrument was due largely to colorinfluence. To test my conviction, I tried writing his lessons on half sheets ich of writing-paper. He promptly lost

es, ten days. The child who does not practice a unbiased advice of a trained musician or other of these characteristics is predominant. It is this circumstance which helps than a 5-cent terra-cotta notebook one the violinist with a definite ideal of violin (with 150 more exactly like it), is not likely to be musicianly, anyway.

My real "coup" in his teaching conhandicapped by a violin that does not the case, when I showed him that a their special physical needs. Beginners worked for the photograph just as I and neophytes are also apt to be misled myself work for the "drop-a-pin" mo-

"teacher's part." They love to slide be-

fore they can slide. And they practice ear an unbearable possibility. But it vibrato quite faithfully on the sly, any- was not so. They had all practiced

lhere Is Beauty

n Every Jar

EVERY wo-man has a "position."

Whether social,

business or artis-tic she holds it

better when sid-

ed by good looks.

This is why so

many depend, for skin-health and fairness, on

Ingram's

Milkweed Cream

50c and \$1.00 at Stores

Preserves Good Complexions

—Improves Bad Complexions

Frederick F. Ingram Company

Windsor, Ost. Established 1885.

#B Tento St., Detroit, U. S. A.

Ingram's Velocola Souseraine Face Possder

fa Pewdared Perfection for the Complexion. Four

shades: pink, white, fissh and brunchte. Price

So at drug stores my by mail, postudó.

The Business Manual

for Music Teachers

By G. C. BENDER Price, \$1.00

Tells bow to make the most of your talents; ho make musical advertising pays how wide-away

o make musical advertising pay; how wide-awake eachers raise their rates and secure new pupils sow successful teachers hold their old pupils by bright ideas in correspondence, recitals, etc.; how o collect old accounts, etc., etc.

Not one teacher in a hundred receives more than a fraction of what his valuable services should bring if profitably and actively marketed. One chapter in this book may raise your income enough to pay for it a hundredfold.

THEODORE PRESSER CO.

1712 Chestnut St., Philadelphia, Pa.

Liquid Silmerine

KIESLING'S TEACHING PIECES

KIESLING, Composer, 1035 Gates Ava., Brooklyn, N.Y.

LITTLE FOLKS, Dept. E, Salem, Mas

Please mention THE ETUDE when addressing

PAPA or MAMA

STUDY HARMONY

and COMPOSITION

ALFRED WOOLER, Mus. Doc. 322 W. Uties St., Buffslo, N. Y.

Beautifully

Curly, Wavy

Hair Like

"Nature's Try the new way—the Sil-merine way—

ams Millowell C

son sheet. Thomas, my joy, has brought prostration laid at my door. record of 45 seconds for 16 notes The significant fact of the situation

tion, perhaps represents to the trained home, and practiced.

vibrate quite faithfully on the siy, any- was not so. They had all placetoway, so why not supervise it yourself? separately at their lessons. There was I make them all look in the glass. a delightful flutter, a jumble of cases, Very soon they begin to sprawl less. corduroy, felt and waterproofing, blindfold them with a sweet-smelling great settling of spider-legged stands silk handkerchief and play them majors and an orgy of tuning. Only one of silk handkerchief and piay them mayors and an orgy of thing.
and minors on the piano—and thirds, the seven children had ever tuned in and sevenths, and broken chords and company with others. I confess I and sevenths, and broken chords and company with others. I confess at charge was a company with others. I confess at the woul peck without the blind, but it is more exciting; it resembles as game, first—with no piano, and two 'cellos to I print a single note on each of sixteen cards and hand them rapidly to my each part—to play 36/fly now the light pupil, letting him tell as quickly as posso of day, to its only proper setting—the proper setting—t shuffle them, and he tells me the cor- dren out of seven with tears in their ect finger to use. If I do not shuffle eyes caused by their own music? We them enough he admonishes me. After played Federal Street and A mighty a -few times we use a stop-watch and fortress is our God unmuted. Then the note the record each week on the les- we stopped. I want no child's nervous-

down to 13 seconds in seven weeks. No was this: not one of the children could one is prouder of that record than play well, but every one received for the first time an idea of his possibilities. Lastly, I possessed the temerity to He had experienced a musical atmosget my seven pupils and myself into phere. He saw what he was striving one room at the same time. Seven for, And the last grand test of true incellists, not one beyond the first posi- spiration-every last one went straight

#### Phantom Violin Practice

learn to execute. An excellent plan in how much better the pupil will play it the earlier stages of violin playing, when when he again takes the violin in hand. the pupil is struggling with elementary time values, is to have him go through the motions of playing the piece or exercise without using the violin at all, but improves, simply drawing the bow up and down In the earlier stages of violin playing the exertions of the teacher.

IT IS so difficult to teach the principles mechanical difficulties of bowing, changof time to violin pupils, especially be- ing strings, striving to finger in tune, etc. ginners and pupils of poor talent, that any all add to the difficulty of keeping correct little aid to this end is welcomed by the time as well. By bowing in the air the teacher. The principal difficulty is of pupil is relieved of all these additional course to get the proper conception of difficulties, and can confine his attention the time values of the notes in the com- exclusively to counting and getting the position being played, into the mind of correct time values. After playing an exthe pupil. What the mind clearly con- ercise or melody two or three times in ceives, the fingers and bow arm soon this "phantom" manner it is surprising Ideas rule the world and when once the correct idea of time values is conceived by the pupil it is astonishing how he

Many pupils have a good idea of time through the air, as if playing, and count- instinctively and hardly need to be taught, ing, while the teacher plays the melody, but others only learn it after the utmost

#### How Violinists Are Aided in Europe

enabled them to give all their time to indeed his bleached bones did not lie on their art. Many of the most distinguished the blood-stained plains of Poland.

One reason why violin playing is at European violinists now before the public such an advanced stage in Europe, is on owe their success to the start given them account of the number of wealthy patrons by wealthy or aristocratic patrons. A case who are constantly holding out a helping in point is Mischa Elman. Elman was hand to young violinists, who otherwise born in a remote district of Russia of would be unable to develop their talent. Jewish parents. His father had little or would be developed unlane to developed neithers, bust-ness men, busk-es, hankers, hankers, here to the developed neither seems, and as a member of a down-ness ment, make a busk-es free to the to the developed neither seems to the total great violinists we constantly read of man, still in his twenties and one of the now they were employed as violinists or most successful violinists of a day of musical directors in the houses of such great violinists, might at this moment men, who looked after their interests and be serving in the Russian trenches-if

#### Answers to Correspondents

scription of Chopin's Prelude in B minor work; Pantasia by Wieniawski, the most for the violin and piano, although there may possibly be one.

Gounod's Faust. Three of the best concert by great violinists. Besides these known fantasias on airs from Faust are fantasies there is a great number of the following, in order of difficulty: Fan- arrangements of single melodies from tasia by Singelée, an easy arrangement the opera, of every conceivable grade designed for amateurs who are far of difficulty. enough advanced to play the études of G. J.—In tuning the 'cello, if you find Kayser; Fantasia by Sarasate, a very that the strings stick fast in the notches beautiful work of art indeed, intended of the bridge, a good remedy is to rub for artists. Pupils who have mastered the notches with soap, a very small quanthe etudes of Kreutzer, Fiorillo and Rode tity being used of course.

I. R. S .- I do not know of any tran- should have enough technic to play this Faust and a composition of great effec-C. P. G.—There is a large number of tiveness and brilliance for the solo vioarrangements for the violin of airs from lin. This work is frequently played in

THE U BOAT DEUTSCHLAND A LARGE COLLECTION ON HAND itable for all kinds of players no matter wiley were born. The Musical Language supersal, and we can "fit" any violinist to instrument for his Personal Use. PROSPECTIVE PURCHASERS EPPE one non-health tifthe PE are dusting of Violin

RUGUST GEMÜNDER & SONS 141 WEST 42d ST. NEW YORK

### On Easy Payments

30 Days Free Trial FREE! Magnificent Album-Catalog

OREMONA VIOLIN SHOP

New Violin Music "On Sale' lave your name entered for the receiving of

THEO, PRESSER CO., Philadelphia, Pa

OUR "SPECIAL" 25c 10 Tested Lengths, 25c Silk Violin E, for 25c Send for Violin and Cello Catalogue MUSICIANS SUPPLY CO. 60 Lagranga St., Boston, Mass.



Learn Harmony and Composition

Wilcox School of Composition Box E. 225 Fifth Ave., New York City, N. Y.

### THE ETUDE **VIOLIN STRINGS**

ETUDE Violin Strings offer players a chance to avoid annoyance due to defective and unreliable strings.

The ETUDE Strings are manufactured for our trade and are as nearly perfect as the highest grade imported strings, but are much less expensive.

hree length E Strings . . . . . wo length A's or D's, each 

THEO, PRESSER CO. PHILADELPHIA, PA.

Please mention THE ETUDE when addressing

. 15c. 15c. 15c. \$3.00

# REOUISITES FOR

### MUSIC TEACHER

BUSINESS MANUAL FOR MUSIC TEACHERS, \$1.00. This book is a company CLASS AND ACCOUNT BOOK. E. M. Il business transacted by a music teache L'S LESSON BOOK. Price 10c each

\$1.00 per dozen. THE STANDARD LESSON RECORD. (35 pupils, studies and accounts.

(Package of 25 cards.) 25c.
THE STANDARD PRACTICE RECORD
(Pad of 100 slips.) 15c. Furnishing a weekly
form upon which to record directions for prac

BILLS AND RECEIPTS. (Package of 100.) BLANK BILLS. (Large size 619, package o MUSIC TEACHERS' DESK TABLET. CLARKE'S HARMONY TABLET. Pad of

STUDENT'S HARMONY TABLET. Pad of 75 leaves ruled music paper, 7x7. 15c. BLANK MUSIC COPY BOOKS. Prices, 10c to 35c. BLANK MUSIC PAPER. 12, 14 or 16 line

and Vocal, size 1422 linches, per quire, 40c. (Postage IIc extra.) Octavo size, 7zll. 10 or 12 Stave. 25c per quire. Medium size, 9xl2. 12 Stave. 30c per quire. BLANK MUSIC PAPER.

BLANK MUSIC PAPER.
100 leaver 158% with wide spacing, 25c.
BLANK PROGRAM FORMS. For Concerts
or Pupils' Recials. 50c per hundred.
DIPLOMA FORM. 21 x 19. Price 15c.
Parchment, 25c. TIFICATES. 11:8%, 5c.
MUSICAL PRIZE CARD. 6/x4½ inches,

REWARD CARDS. Set of 16 cards to the pack, no less town Price of set, 50c. MUSIC WRITING PENS. Per dozen, 15c. PROFESSIONAL OR VISITING CARDS. 50 for 35c, 100 for 50c, 500 for \$1.50. Neatly printed in either Script, Old English or Plain

RUBBER STAMP AND INK PAD. One

RUBBER SIAM AND THE FALL.

line 30c, two lines 40c, three lines, 50c.
A bandy article for putting name and address
on order to publishers, etc. If prevents errors.

ROLL BLACKBOARDS.
7.23 ft., \$1.80, 125/23/4, \$2.50, 3x4, \$3.20.
CHART PAPER RULED. Price 10c a
sheet. 32x4 containing foor taxes of heavy

MISSED LESSON PLACARD. Printed in two colors on a buff, gilt, beveled edge board, size 6 x 9. Price 10c. The same printed in one color on paper, envelope size, package of 100,

20c.
ADHESIVE PARCHMENT PAPER. (Transparent.) Per package, postpaid, 15c; the same, 12 yards in a roll, postpaid, 10c; the same, 12 yards in a roll, postpaid, 10c; the same A work in a roll, postpaid, 6c. YEAR BOOK FOR MUSIC TEACHERS.

MANILLA WRAPPERS. 14x22, the best ma-

paid, \$1. BUSTS. Prices from \$1.25 to \$10, according LATINOTYPE PORTRAIT POST CARDS.

sent upon application.
MAELZEL METRONOMES. American make

MARIA DEL METERONOMES. American make, no bell, 12-9, with bell, 32-9. Transportation, 32- area. Event. Focat Meteroperation, 32- area. Event. Focat Meteroperation, 32- area. Event. Focat Meteroperation, 32- area. Event. Focat Meteroperation of the State of State o

Send for list.

PLASTER PLAQUES. Made of hard plaster size 4½ x 6½, provided with a ring for hanging. Following Composers: Bach, Beethoven, Chopin, Handél, Liszt, Mendelssohn, Mozart Rubinstein, Schubert, Schumann, Tscht

THEO. PRESSER CO. 1712 Chestnut St. - Philadelphia, Pa.

# Department for Children Edited by JO-SHIPLEY WATSON

#### Aunt Lucy's Soliloguy

sixties is seated in a high-backed chair. Strains from a popular song are heard from without.)

that silly tune. How flippant it sounds music. Miss Kennedy, who is the best ing out what a "pound" was. Of course, compared with the tunes I knew as a teacher in town and who has been child, and besides Edith never sings, she either strums or whistles. Dear meit's all so different-this modern way (sight and begins to knit), and they say that we are advancing, too, and I suppose Edith really knows more about music did she allow us to dig into the keyboard the ring at the close of a circus performs sweet melody. Take the artists who play pushing and pressing for tone that wasn't ance (clashing chords are heard from all these technically difficult composiheard from without). The muscles on her ears). There is nothing soothing Edith's arms are like those of a young about it, it's a mere sensation (takes her

Mrs. Gehrath said only the other day that one delights in watching Edith play, the walks off the stage).-J. S. W.

because this modern playing was too more impressed they seem to be. Edith "scientific" for her. I don't know what herself boasts of her "pound;" she says she meant by "scientific," unless it was the she can always hold her audience with Real music seems so far away now-arm-flinging act, which does, indeed, days. Listen now to Edith strumming seem more like a test in muscle than in "trained abroad," as she so aptly puts it, says Edith is her most brilliant pupil. "Brilliant" is an expressive word, and it describes exactly the way I feel when Edith begins; the music is big and blaring, like the electric light signs at night, than I did at her age. At least her prac-ing, like the electric ingui signs at might sounds very different from mine, mine, mine, and when Edith seats herself at the I wiss Molineaux never permitted us to Miss Molineaux never permitted us to fling our arms about as Edith does, nor chariot racer, who dashes madly around majority would rather listen to some there (scales in octaves and double thirds without, Aunt Lucy puts her hands to athlete, and she is very proud of them hands away and listens). Indeed, this without). It is so utterly foolish to me.

(Aunt Lucy in costume of the early she didn't care to come to the musical more exaggerated the movements the her "pound." I am not at all ashamed to confess that I was over half a day makexhibition of muscle.

Miss Molineaux would have considered such a boast unladylike, if not absolutely brazen. I realize that pianos of my day were not built for such tests, we were never guilty of trying to make our pianos do the work of an orchestra; and tions, how patiently we all sit waiting for the things we really come to hear (Dvoràk's "Humoresque" heard from new way of playing seems to be a thing everybody knows that we buy tickets to No one really cares to hear Edith play. For the eyes and not for the ears. Every hear the encores (folds her knitting and

#### A Valuable Lesson

it out of your own pocket money? I think you would. What millions of wasted practice hours there are every vear, practice hours that might be of service to little boys and girls who have

I am going to tell you about Marjorie and the valuable lesson she learned about practicing. Marjorie lived in a big house on a fashionable street, she had a grand piano in a spacious, sunny drawing room; but she did not like to practice unless she felt "in the mood." Life was casy for Marjorie, she had all the time she wanted and as many lessons as she cared to take and her parents were anxious that she should play well.

Would you value your practice hour the little resort. Not a word was spoken that was at nine o'clock in the morning more if you had to buy it and pay for about music or practicing. At first this This was severe discipline for Marjorie's about music or practicing. At first this This was severe discipline for Marjorie's was very nice for Marjorie did not miss the piano, she was glad to get away from lessons; by and by a great music hunger came over her, if you have known music hunger then you will understand how miserably unhappy Marjorie was and the strangest thing was this, no one seemed to care whether she played or not. No one asked her to practice and no one worried over her music, her mother seemed to have forgotten the music entirely.

Then Marjorie made the discovery that the hotel did not have a piano and this made her more unhappy than before. She wished to play then and so play, in a lifeless, listless way, she did were but three in the town, one at the how greedy she was for more time! not value music very highly because she church, one in the rink and one at the She had never had this feeling before. had always had it near her. One day theatre. They were "common pianos" as jorte and her music were entirely for- of the practice hour was twenty-five in femost precious hours of her musical gotten. Months and months passed in cents. She could have but one hour and life.—J. S. W.

music had never been limited to a certain hour, she had practiced when she liked and as long as she wished. The serious part was the price. Twenty-five cents seemed very large, for the sum was to come out of her own pin money. Marjorie was much too proud and too considerate to worry her mother; so the day, the hour and the price was arranged without any one's knowledge. Marjorie had even practiced several days before her mother discovered it and during the weeks that followed Marjorie learned more about practicing than she had ever learned with the most expensive teachers. She learned to yalue every minute of that precious hour, how to use her Marjorie played as many little girls she started out to hunt a piano; there time to the best advantage and oh-

It was a new experience and those she was hurried off in a noisy train with Marjorie always called uprights. She twenty-five cent practice hours were the her father and mother, they were going chose the church piano because it was in best discipline that Marjorie ever had. away for her father's health and Mar- tune, the church was cold and the price. In later years she said that they were

#### Let the Piano Speak

the rests for Pupil. Oh, just to fill up the measures, and enjoy the scenery and, besides, you

Teacher. Now suppose you were climb- begin to ponder. ing a mountain, dear, on a steep and uneven road, and suppose someone had placed easy, comfortable seats along the way, and then suppose-when you were about to sit down-that someone shouted "Don't sit there!" wouldn't you be startled and surprised beyond measure? Perhaps you would answer back, "What are these seats for? Are they not placed here to sit upon?" Then the unseen someone

would say, "Oh my, no! They are placed

Teacher. Pray, little pupil, what are here just to fill up the way." You are teacher said, "We must punctuate, phrase are tired-so you sit down in the path and

Pubil (Laughs) Are rests like that? Teacher. Yes, rests are nice, comfortable stopping places, where you can stop a bit and enjoy the view. Sometimes little girls like you pass the nice, comfortable seats and sit down in the path justead and spoil everything.

Pupil. Oh, do we? I never thought of a rest as a nice, comfortable seat?

Teacher. Once upon a time a famous dash in front of the engine.

much disturbed, for you want to sit down -divide-we must let the piano speak, not

Pupil. I never heard of making the piano speak.

Teacher. Perhaps not-and I fear some of you make "babble" much oftener than you "speak" it. But remember, dear, playing the rests will help to clear all of

Pupil. "Playing the rests?" I don't nuderstand

Teacher. I mean this-when you see a rest sign, Stop-Look-Listen! It's the safest way. Pause for breath, and don't

### Publisher's Notes · A Department of Information Regarding New Educational Musical Works Automorphic Control

#### Music for Teaching. Order Early

Every indication points to a busy season for music teachers and we have already supplied a large number of teachers with material for at least a part of their season's work. We expect to handle a larger volume than ever of teachers' orders and our people will be extremely busy during the early weeks of September, just when so many classes are being organized cessful beginning. We can and do execute all orders with the utmost speed and it is no easy matter to satisfy all our patrons when so many with one accord turn to us for their usual supply. It is much better for us and still better for the teacher to have the fall music supply order filled, shipped and delivered to the teacher before the fall work begins. Many hundreds of teachers have already given instructions to send them what they expect to need and the mails are daily bringing in many more advance-of-theseason orders, all of which are being pushed rapidly to completion. We are equipped to handle every order in the ost thorough manner and we urge all teachers who have not done so to sit down and all delivery postpaid, if cash acscene We only ask that all such orders be as explicit as possible as regards grades and styles of music, and for approxistudies are wanted. It is not necessary to order from a catalog, but those who prefer to do so may make up their "ON SALE" orders from our various teaching guides and catalogs, any of which will be sent on request.

In any case our advice is to order early and clearly, leaving as little as possible to chance interpretation. We guarantee our service to be satisfactory in all respects.

#### Grove's Dictionary in the Studio

The teacher who starts the season with a fine set of Grove's Dictionary in the studio has the confidence that comes from knowing that there is an answer to almost any musical question that may arise. This means much to both the teacher and to

Best of all, by means of our liberal arrangement the teacher can have the complete set at once, even though it may not be convenient to pay for the whole set right now. The books used to cost \$25.00 for the five volumes. We reduced the price to \$15.00 when we took over the sole American agency for the books. Not satisfied with this saving of 40 per cent. to our customers we arranged to send the five volumes upon the receipt of \$3.00 and permit the customer to pay the

balance at \$1.50 per month.

Why not surprise your pupils by adding at once to your musical library this great compendium of musical knowledge. The entire book is so written that anyone of intelligence can take up any article and read it without difficulty. That is, it is not a great long string of technical terms which only the expert can understand.

which only the expert can understand.

Sir George Grove and his corps of 115 your convenience. A postal request, amoust specialists wanted this to be a work for the musical public, not for the

#### Annual September Book Offers

month a slightly different presentation of for ten, twenty or thirty years, and who our book offers.

On one page will be found the Advance of Publication offers. All the works ice that produces the right sort of results which are now in press which will appear The growth of the business from a small in the near future, but which are sold to those persons having enough confidence and when a ready supply of music for in this publishing house to order in ad-teaching purposes is essential to a sucordinarily low prices, merely the cost of paper and printing.

The works are not returnable, but our

patrons receive the most modern works for their library, become acquainted with the best works on their respective subjects, Window Signs increase their teaching efficiency, and the publishers obtain a well deserved introduction of their work.

On the next page the offers are slightly different. They are not in advance of publication, but are Introductory offers, a last chance for our patrons to obtain one copy for introductory purposes of all the works that have appeared during the past twelve months from our presses, and at a price for this one introductory copy below the usual professional price,

The prices are, of course, good only for one month. The books are not returnable, and one copy only can be sent at these mately how many pupils in each grade; low rates. It is only necessary to use the also whether instruction books and piano offer number.

In connection with the above two offers It reads we desire to draw especial attention to another feature of these offers, that is if the order contains cash and amounts to \$2.00, and is made up of any of the offer numbers mentioned on these two pages, we will in addition send one of our best books without additional charge—a bonus on a sale of \$2.00, in other words. This offer also expires on September 30th. It and is repeated because of the fact that many thousands of our patrons felt that t was profitable to them to take advantage

Music teaching is a profession that de-

#### Music Teachers' Hand Book

mands special materials quite as much as any other profession. The physician is lost without a complete list of medical supplies, surgical instruments, etc. He must know at once just where he can get what he wants, what it costs and how to get it. There are still hundreds of music teachers who are not yet quite "up-todate" on the matter of what supplies they need and what supplies have been invented and published for their convenience. The Music Teachers' Hand Book lists about one hundred different kinds of fied list of the best obtainable teaching and continuing the work through the year things that can be bought very cheaply material (Very Easy Pieces, Medium the teacher can give any pupil a splendid and which help the teacher immensely. Primers, music paper, blackboards, professional stationery, bills, rubber stamps, diplomas, club buttons, metronomes, music satchels, music cabinets, post cards, musical celebrities and a splendid set of in the text for every difficult word, and prizes, games, everything. Perhaps you practice rules. The price of this book is an interesting readable style have made will find in this book just what you have 10 cents, postpaid. We shall, however, be this book a great success. Send for our been looking for for years-something you next mail with our compliments

### Music Buying

There are few if any lines of merchan-dise as extensively ordered and delivered by mail as music and music books, and of the various establishments identified with music selling by mail there is but one that primarily an educational music publishing concern as well as a leader in the mail order music supply business. The house of Theo. Presser Co. is known the from which to choose, a postal card will world over for its noteworthy publications bring you a copy of our handsome and and the splendid service it has given complete 36-page Magazine Guide, FREE. music teachers in supplying their wants, promptly, intelligently and economically. In ordering supplies from Theo. Presser Co, the teacher or professional musician has the satisfaction of knowing that the On the two following pages of these order is in the hands of a set of people Publishers' Notes will be found this who have been executing just such orders are each and all intent upon giving the house and its customers the kind of servbeginning to its present magnitude is in itself the best proof of the company's logs and for information relative to the "ON SALE" plan (originated by Mr. Presser) will receive prompt attention.

### Window Signs

"Hang out your shingle" was the advice that was always given to the young man starting in any new business or profession.

The window sign is the first step in progressive advertising. In Russia, where most of the populace is illiterate, the shopkeeper will hang out a sign with a picture of what he has to sell, rather than words. His purchasers may not be able to read but he must nevertheless have a sign.

Our artist has designed two beautiful dignified window signs. Both are printed on Stiff Cardboard, fourteen inches long and eight inches high. One is printed in black on white cardboard and reads

#### MITETO STITUTO

The other is printed on rich buff cardboard and lettered in dark olive green.

#### Piano Instruction In ordering state which lettering you

One of these signs in your window can not fall to give an impetus to your fall business. Although we are making an advance price of only 20 cents, you will receive a sign that a signmaker would charge you many times as much to make If you wish to have your own name lettered in the space we have left for that nurnose write it precisely as you want it and enclose 25 cents additional. and initials must not be over 11 letters Advance orders received now will be de-livered during September.

This might as well have been called a "Day Book," as it is made up of those things which every teacher needs every day. First of all, this little book helps

you to be systematic. It keeps your "Lesson Schedule," your "Pupils' Addresses," your "Sheet Music Account" and

your "Cash Receipts" all together in one book, so that you can keep track of these

just the right plece without waste of time.

Finally, there is a fine little dictionary of

Music Teachers

send your order.

### Year Book for

The Standard History of Music, which has been the basis for hundreds of successful history classes, is formed upon the principle of meeting the needs of the school year of forty weeks. While it may be adapted to any course the teacher may devise and condense into any semester period. The alert teacher will note that the book is divided into forty chapters; each chapter covers one subject and one subject only-there is a chapter on Polyphonic Music, one on Notation, one on Beethoven, one on Art Song Composers, details in the easiest possible manner. In one on Salon music, one on great virtuosos addition to this there is a splendid classiand so on. By taking one chapter a week material to the sast oriented season material to the sast of the s pupil. Abundant illustrations, four hundred test questions, pronunciations right glad to send a copy gratis with any order plan of helping the teacher start a class. for musical supplies mentioned in this We shall be glad to send you the plan issue of Tirk Erroms. Just say, "Please and certain helps with our compliments. send me a complimentary copy of the The price of the hook is \$1.25, but this can Year Bool: 10r Music Teachers," when you be greatly reduced when the book is bought in half dozen lots or more.

#### Hours of Reading Delight Mail Order At Small Prices

Below are listed a few specially selected Below are listed a rew specially selected Magazine Clubs, representative of the best in Magazinedom and pending price advances effective October 1, 1916, we are in a position to offer these Clubs during the month of September at the attractively

We urge your immediate ordering, and if you are interested in a larger selection

To-Day's (free pattern) \$1.75 McCall's (free pattern) Save75cm
THE ETUDE \$2.10 Modern Priscilla Save 40 cm
THE ETUDE \$2.00 Mother's Magazine Save \$1.00
THE ETUDE \$2.45  Modern Priscills McCall's Save 55cts
THE ETUDE
THE ETUDE \$2.75 Ladies' World Save75 cts
THE ETUDE Delineator Everybody's Must go to same address Must go to same address
THE ETUDE \$3.15 Pictorial Review Save85cts Modern Priscills Save85cts
THE ETUDE Woman's Home Companion American Magazine Must go to same address
THE ETUDE
Wandsons Etudo

#### Handsome Etude

#### Premiums

Have you ever tried for an ETUDE premium? Thousands of our subscribers send in from three to twenty subscriptions every year for credit toward a premium and it is the repeating efforts of these subscribers which so impressively proves the high quality and usefulness of our premiums. As a reward to those sending in two or

three subscriptions during the next thirty days we make the following special La Valliere offers, the only condition being that these subscriptions be sent direct to this office and at the full subscription price

of \$1.50 each.

For Two Subscriptions

An unusually attractive and high quality 10-Karat Gold La Valliere, Dismond Shaped with Amethyst and four Pearls and one large Baroque Pearl.

For Three Subscriptions
A 10-Karat Solid Gold La Valliere and Chain of handsome design. Amethyst or Garnet Stone with Baroque Pearl.

#### Starting a Fall History Class

# MONEY SAVING OPPORTUNITY FOR MUSIC BUYERS

OFFERS ON WORKS IN ADVANCE OF PUBLICATION

No. 10—Bach's Well-Tempered Clavi- Advance of Publication Cash

chord

This standard work will his added to the Prasser
Collection in the early fail. Our edition will be
made fram the Occury Edition, which is the
standard one used the water of the standard one used the water of the
standard one used the variety of the standard one used the
standard one used the standard one, such
the standard one used the standard one used the
standard one used the standard one the standard one
standard one used the standard one of the standard one
standard one used to be standard one of the standard one
standard one used to be standard one of the standard one
standard one used to be standard one of the standard one o chord

No. 11—The Progressive Piano Student.

By Theo. Presser

Advance of Publication Cash Price, Peatpaid

By Theo. Presser

We are in hopes to have this work ready during
the present month so as to be on the market
offer the full resulted and offer will have to send
in their orders very soon or it will have to send
to the send to follow have the send and the
sense author, and we with them. There will be nothing in
the hope that he seed and the send and the
sense author, and see with them. There will be nothing in
this hook that hes sever apparent in print before, so the
teachers will have something fresh, new, original and bright
or present to their pupils.

No. 12—Elijah. By Mendelssohn.

The offer for this choral work will be continued during the present month. The ouly contange in our edition will be that the accompanion will be somewhat lightened, but the voice parte ment remain linker.

No. 13—New Method for the Pianoforte. Advance of Publication Cash No. 13—New Niemon for the I natural Conference of the State State

No. 14—Melodious and Progressive Studies for Various Purposes. By M. Greenwald.

Advance of Publication Cash Price, Postpaid

for Various Furposes, by Nr. Uncertainty, An up-to-date eet of studies for advancing second grade students, combining efforestional second grade students, combining efforestional features with real unstead value. Verious rhythmical and technical features with verious rhythmical second second second second results of the second se

No. 15—Standard First Grade Piano Advance of Publication Cash No. 10—January Irra Unaue I into Palletine Case
Pieces
One of the best collections of its kind ever
offered. It is one of the large volumes in the
ceries printed from operals place, so the printed from operals place, letter in all
styles, but of the causest grade, Some of the
very best writers are represented—classic, modern and contemporary. Every place will prove acceptable.

No. 16—Melodies in Difficult Keys for the Pianoforte. By Mathilde Bilbro A unique set of endry plesse designed to address personal transfer of the property of

No. 17—35 Etudes Faciles (Sans Octaves). By C. Gurlitt. Op. 130

taves). By Curintt. Op. 130
These melodious eesy studies have been in use by teachers for a manher of years, and their operations are about right for students just ont of the second grade. They are both pleasing and musicianly, having excellent educational features.

John Stainer

A fine new edition of the standard work with the foreign fingering throughout. The entire work has been carefully revised and modernically interest the control of the sphendid original material. This work has been need more than any other pipe-gran instructor.

Thousands of progressive music workers want to be among the very first to get the latest and best works. We arrive the proper of the property No. 9—Godard Album for the Pianoforte Public Pestagoid No. 9- Liodard Album for the Planof of Palacies Cab This volume will coatein the most popular compositions of this dissipatible descendantly composer. So the dissipatible descendantly composer to the second vists, and the property of the second vists, and the second vists of the second vists, and the second vists of the second v

No. 1—Sacred Flow Music

No. 1—Sacred Flow Music

Ver will publish during the research of the Published Cab Publis

No. 2—Pictures from Storyland for the Pianoforte. By David Dick Slater. Op. 98

Advance of Philication Cash Price, Postpaid Pinnforte, By David Dick Stater, Up., 30 Free, results on A set of twater pleese published complete side one volume. Each of these pieces in prevention of the property of the

No. 3—Technics for the Pianoforte. By Advance of Publication Can R. Schwalm.

This is one of the standard books of technical work, both for instruction and for daily practice. It contains work is sceles, octoses, double notes, etc., all in condensed form and arranged in logical and progressive order.

No. 4—Burrowe's Piano Primer

We will issue as addition of Burrowe's and the second of the second of

No. 5—Jousse's Catechism

This work corer the same ground as the Palledisin Configuration of the configuration of the configuration of the dements of music. We have long delered to have an edition of this work of our core, and "The work will be published similar to that of Burrows's. This little Frince is so well known that community here were the work to venish on special offer for only a chort sime the work to venish on special offer for only a chort in the community of the configuration of the configuration of the community of the configuration of the configuration of the community of the configuration of the community of the community of the configuration of the community of the community of the configuration of the community of the communi

No. 6—The First Twelve Lessons. Op. Advance of Publication Cash 125. By A. Diabelli

123. By A. Jiabelli Print, Parish and Indoor work will be added to one catalog in the Presser Collection. It consists of the review very art, The best recommendation of this work is that fact that it has been used for about work in the fact that it has been used for about a bundled and of the print of the second of the sec

No. 7—Pischna's Sixty Exercises
A must important work for railor adversed public. Agrone earching for compething thorough, comprehensive and drastic will energy find unit. They form cemewher the competence of the property of the competence of the property of the propert

No. 8—Sacred Two-Part Songs

The volume will dil a rether unique piece.

The volume will dil a rether unique piece.

These can be that diso in apartic exception and in church work for acred two-part songes.

These can be that diso in apartic exception and the second of the second piece.

These can be that diso in apartic exception and the second piece and the seco

No. 19—Orem's Harmony Book for Publication Call Price, Pentpuid

No. 19—Orems interest to book any the control of th

No. 21—Messiah (The). By Handel Anser a general converse of the standard crasterio. The voice parts are practically the same in all editions, but the accompanients will be playable and effective throughout. The critical work, including words, mustic and service of the playable and effective throughout. The critical work, including words, mustic and edited. No. 22—School of Violin Technics. Vol.

Advance of Publication Cash
Price, Pestpaid

I. By H. Schradieck
These technical studies ever all the ramaining ground in finger wor which is not covered by Schradieck almost studies ever the work is one of the standard teaching books, and is used almost mitrenally by volinists in daily practice.

No. 23-Elementary Method for Beginners. Op. 38. By F. Wohlfahrt nets. Op. 38. By F. Wohlfahrt
The chance of secuting a new and revised edition of Wohlfahrt's Memoriary Method for Depination on such pythe wide was been growing stiend to the control of the security of the

No. 24—The Young Violinist. Op. 10 Statement of By Georg Witch!
Wicht! work, The Young Fidelist, Is one that he long been in favor among these wishin the long been in favor among these wishin the favor by the long that the long the long that the long that the long that the long that the long the long that the long that the long that the long that the lo

No. 25-The Musical Booklet Library

this life and use it in a practical manner.

No. 25A. How Edward MacDowell Taught the Fish
No. 25A. Two Edward MacDowells Taught the Fish
No. 25C. Making a Success of the English Rev Pupils
No. 25C. Making a Success of the English Review Proposition of the Pupils Review Proposition of the Pupils

No. 25F. Profitable Physical Exercisas for Plano Students By Dr. W. R. C. Lateon.
No. 25G. Passing the Dead Line in Music Study. St.
No. 25H. Peer Gynt. A Dramatic Press Readist. Int.
Town Notes of Richard Mandfeld.
How to Use the Metronoms Correctly. By Prof.
Clarence G. Hamilton, M.A.

### FINAL INTRODUCTORY OFFERS ON NEW PUBLICATIONS

Our confidence in our latest publications assures us that if you purchase any one, your chissism will lead to many more desirable sales. Consequently we give our customers his last chance to secure one of these important works at just about the cost of manufacture. One copy only at these prices. Sent, postpaid, at once to those "who know a good chige" Numbers 28 to 68 series to works already published and immediately deliverable.

http://www.sca.com/sca

No. 27—The Men's Club Collection. Introductory Cash
Price, Postpaid
Unit Sept. 20, 1916 the light sense of the light sense of the light sense of the light sense of the light sense and the light sense in the light sense in the light sense in the light sense and the light sense and the light sense in the l

No. 28—Anthem Treasury. A Collection Introductory Carb

No 28—Anthem I reasury. A collection for General Workship.

The award and one of the article of the collection of the co

No. 29—Melodic Studies in Double Notes. Introductory Cash Price, Postpaid Until Sept. 30, 1916 by A. Sarforio Stropic in the practice of the

No. 30—Time Studies. By Sydney Introductory Cash Steinheimer Steinheimer

No. Journal of Steinheimer A act of studies that will benefit any pupil who is leyond the third or fourth grade. The universal weakness of pupils is rhythm. These andless or jett to the heart of this weakness andless por jett to the heart of this weakness. Each study has a distinct problam, such as the study has a distinct problam, such as such as the left hand with a dotted elighth note.

No. 31—The Mermaid. By Fannie Introductory Cash Snow Knowlton Until Sept. 30, 1916 characteristic harmonies and a full and effect scompaniment. The text is taken from the verses by Tennyson. Regular price, 50 cents.

Album
This is a volume made up of teaching and reitial piece, either classic or semi-classic in character, all lying in the intermediate grades.

Little and an Andersone to molecula interest of classics, and it may be need in preparation for work in the than sheet, and it may be need in preparation for work in the than sheet, and it may be need in preparation for work in the

10. 33—Artistic Vocal Album

Artistic Collection of engate of difficulty bail bay 28, 110

Artistic Collection of engate of difficulty bail bay 28, 110

and silvated for rectal purposes. A small of the collection of the collecti

No.3—The Greatest Love. Words by hisrosister, Cal.
R. Bronner, Munic by H. W. Petrie

Bud Says 20, 1916

Chatta for Easter or general use. A fine

are chards cantata satisfable for performance

Soft of the control of

BONUS ON \$2.00 SALES

An Additional Offer

To every buyer of a total of \$2.00 worth of the works mentioned o these pages, Offers Nos. 1 to 65, we will present FREE OF CHARGE any one of the following popular and already well-known important musical works. They are the best works in their lines in our catelog or published anywhere. Hundreds of testimonial unsolicited have been received in regard to Mr. Presser's Beginners Book and the collections which we add for those who would prefe them have been selected because of their high quality and grea value -- each one of proven worth.

Beginners' Book, School of the Pianoforte-Theo. Presser Sutor's Note Spelling Book-a Writing Book for Learning the Notes

□ Souvenirs of the Masters—Geo. L. Spaulding. 27 great melodies simplified, with texts and large notes.

□Very First Duet Book for the Piano. □The Standard Opera Album—a Collection of 15 of the best known and most Popular Selections from the Grand Operas for the Piano.

CHECK (V) IN THE D THE BOOK DESIRED.

No. 35—Musical Sketches. By Elise Introductory Cash Polko

Come of the most popular collections of stories of the great component version of a contract of the great component versions of the great component versions of the great component versions of the great contract of the great contract of the great version of the

No. 36—Child's Own Book of Great Price, Postsaid Until Sept. 30, 1916 Musicians. By I homas lapper

A cerics of Six Biographies for Children—Back

A cerics of Six Biographies for Children—Back

A cerics of Six Biographies for Children—Back

A comparison of the Children of the

Koelling

Koeling
This is a porthumous work of this most popular. This is a porthumous work of this most popular. This is a porthumous work of this most popular. The puril is a part is within the cacher and puril. The puril is part is within the puril is a set of four-thind plees for the teacher and puril. The puril is part is within unlite the Diabelli duest, but vanily more modern. They commence with grade one of a little beyond grade two. Commence with grade they are the puril is a puril delight in Regular price, 3.10.

No. 38—Sutor's Note Spelling Book. Introductory Cab.
By Adele Sutor

A Writing Book for Learning the Notes. The
best hook of its kind ever offered. The note
spelling book as as and to the teacher has come
spelling book as as and to the teacher has come
needs sentiance of this kind. All children love
original works and by this method readily sequire a therough
the spelling of the notes, larger lines and delte. Backlar press
of committees the spelling of the notes, larger lines and delte.

No. 39—Old Favorites
Album of Fleese for the Flemotorte. In but destroy, Cab this volume many of the favorite old tunes of the favorite old tunes of the favorite old tunes of favorite old tunes of the favorite old favorite old

No. 40—10 Characteristic Studies in Introductory Cash Rhythm and Expression for the Piano- Until Sept. 20, 1916

Knythm and Expression for the Piano- built-game, force. By R. S. Morrison.

Mr. M. S. Morrison is known chiefly as a writer 20 C correct, lich as recently composed a net of endies. While suitable for use in the early intermediate greats. While suitable for use in the early intermediate greats. While an appropriate tills, making it cern aimout like a separate an approximate tills, making it cern aimout like a separate value, each eindy embodying come important feature of convenional plonafort technic. Begilar price, 75 causa.

No. 41 — Etudes Melodiques for the Price, Pastysid Pianoforte, By Geo. L. Spaulding Until Sapt. 30,1916

Francorre. By Geo. L. Spauding.

This is a new book of studies by a very popular.

This is a new book of studies by a very popular.

In it is a new book of studies by a very popular.

In it is a new book of studies by a very popular studies.

In it is a new book of the studies by a very popular studies.

By directly a new book of the studies of the

No. 42—Studies for the Left Hand Alone. Introductory Cash
Op. 1103. By Arnold Sartorio Until Sept. 30, 1916

Op. 1103. Dy Armond Sarrono
As tha name indicates, these trailed are inAs tha name indicates, these trailed are interest in the right hand and the melodites heve
not been lost leight of. There are plenty of
that contains the pupil's interest. It is one of the most
taken that the pupil's interest. It is one of the
most interesting of the series of studies we have been publishing
that of Cereny's, with the addition of modern idease and
his own individuality. Regular price, \$1.25.

No. 43—Etudes Fantaisies for the Piano- Introductory Cash Frice, Postpaid Until Sept. 30, 1916

torte. By Gustav Lazarus

An excellent now set of studies of intermediate grads, combining in produit proporting, trebnic grads, combining in produit proporting, trebnic grads, combining in produit proporting, trebnic grads in preceding the product of the combining of the product grade in preceding the product grade grades in preceding the product grades grades grades, and the students. Mr. Gustav variety, both for the techer and the enderni. Mr. Gustav variety, both for the techer and the enderni. Mr. Gustav variety, both for the techer and the enderni. Mr. Gustav variety, both for the techer and the enderni. Mr. Gustav variety, both for the techer and the enderning grades grade

No. 44—Pandora. An Operetta. By Introductory Cash C. E. Le Massena Until Sept. 30,1916

C. E. Le Nuascetta

A. Ellinet operator circles untable for young state of the A. Ellinet operator circles myles exceld by the State of the State of

No. 45—OrganMelodies.ByC.W.Landon Gene from Chaele and Modern Composers the French of the Composers of the C

No. 46—Well-known Piano Solos and Price, Postpaid How to Play Them. By C. W. Wilkinson Until Sept. 30, 1916 In the valuable work many of the estander at teaching and recited pieces are enalyzed in an able manner both from the technical and the esthetic standpoints. These are just the pieces about which one wishes to know, and they are about which one wishes to know, and they are of lipieces which are not included in the two popular works by Ddawrd Daster Petry. Regular price, \$1.50.

No. 47—Lessons in Voice Training in Introductory Cash Medium Voice. By Alfred Arthur Until Sept. 30, 1916

Medium Voice. By Alfred Arthur Usail Sap. 20,1926. This is a valueable voest work; a book which is already known to many recallets and which is already known to many recallets and which is already known to many recallets and which is already and the same takended to sail in forming a graceful, each year to be a same takended to sail in forming a graceful, each year to be a same takended to sail in forming a graceful, each year to be a same takended to sail in forming a graceful property of the same takended to sail in forming a graceful property of the same takended to sail in forming a graceful property of the same takended to sail the same takended to sail the same takended to sail the sail to sail the sail that the same takended to sail the sail that the sail

INTRODUCTORY OFFERS CONTINUED ON NEXT PAGE

### FINAL INTRODUCTORY OFFERS—(Continued) No. 54-The Little Artist. By Frances

No. 48-Studies Preparatory to Octave	Introductory Cash Price, Postpaid
Playing. Op. 1103.  These studies tend to stretch and develop hand by means of broken octaves and holt notes. As is well, known, Mr. Sartorio homost inchanastible flow of melody, and enters into his studies as well as his teach risers. These studies are in the third gradulers.	the Ing One
notes. As is well known, Mr. Sartorio ha	this <b>ZU</b>
enters into his studies as well as his teach pieces. These studies are in the third grade	te, and are well
pieces. These studies are in the third grac- worthy of examination by every teacher.	regular price,

No. 49-The Beginner's Harmony Writing Book. By Joseph H. Moore.

No. 50—Melodic Studies for the Special lotroductory Cash Price, Postpaid Development of the Left Hand. Op. Until Sept. 30, 1916

Development of the Left Hand. Up. Dullsquis, 19, 1902. By A. Sartorio This set of studies has for its purpose to the property of the property

No. 51—18 Melodic Studies for the Pianoforte. By Max P. Heller Introductory Cash Until Sept. 39, 1916 No. 31—10 Nielouc Studies for the Pianoforte. By Max P, Heller There is always young for another good hook was these systems, and those who note to the search of the systems of the syste

1916—NEW ISSUES ADDED TO Introduction Price, Po	alpaid
	0.20
58 SCHRADIECK, H. Scale Studies for the Violin. Regular price 50c CHOPIN'S PRELUDES. Regular price	.20
60—CHOPIN'S ETUDES. Regular price	.30
Compositions and Transcriptions. Regular	.30
63 SCHMOLL, A. 25 Melodious and Progres-	.20
64—HABERBIER. Etude-Poesies, Op. 53-57. Regular price 75c	.25
65—STANDARD OVERTURE ALBOM. Reg	.40

No. 52-Scherzando A Musical Game. Elementary staff notation is the hasis of this game. It is simple but interesting, played in a smanner similar and an advantage of the game interesting, played in a smanner similar as into card game to the primary object. The game of anthors is a familiar example. This game will tend to induce familiarity with clefts, signatures, note names and note values. Regular price, of cents.

No. 53—Standard Duet Players' Album
An excellent all around collection of fourUntil Sept. 30, 1916 An excellent all-around collection of four-

hands and with plenty to do for either plays pieces are difficult. Regular price, 50 cents.

Terry.

Rogers.

### How to Avoid Stumbling Over Wide Skips

By Harold M. Smith

A common fault with piano students, particularly beginners, lies in their being unable clearly to express their musical ideas owing to a lack of smoothness-or, in other words, "stuttering." This condition, of course, arises from many causes, some of which are due to technical difficulties that require but little concentration for their mastery, while others invariably appear with a certain type of composition and call for a special

The following extract from Rose Fay, by Carl Heins, furnishes a good example of this type:



The cause for stumbling here lies in the fact that the pupil, at the time he is ready to play the third note in the right hand (A), has not yet set his left hand in position for the accompanying chord. He overlooks the fact that the octave in the bass can be immediately left if sustained by the damper pedal, thus allowing for the preparation of the left hand for the next chord. This principle may be taught by use of the following:



On the "and" the pupil is directed to bring his hand quickly in position, as if to play the chord in small notes. His hand is then in position to play immediately after the sixteenth note, thus avoiding a stop on the very note, which should be played quickly.

After a little practice the student should be able to play such passages as this with that freedom and ease which naturally follows a proper understanding of a in the numerous cases following in later study.

### A Cure for "Crossed Wires"

No. 55-Toy Shop Sketches. By J. H. Introductory Carl

No. 56-You and I. By Geo. L. Spauld- Introductory Cash Price, Postpaid Italia Sea, 20, 1916

By N. Spooner

"Crossed Wires"-playing bass for treble and treble for bass-caused by incorrect habits of study, can only be cured by the formation of new habits. The following method used in a number of cases, has

invariably proved successful.

First, eliminate all possibility of crossed wires by giving music with both hands in bass clef, or both in treble, never mixed. Make the lesson as follows: All technical work to be done without music, to consist of such finger exercises, etc., as can readily be memorized, beginning all exercises from the weaker side of the hand, the hands to be worked separately until an even development is reached, the thumb and weaker fingers receiving extra attention from the first. The left hand should have at least double the worth of the right.

Combine with this technical work the bass parts of duets, having all music simpler than the child's usual grade, so that it may be read correctly the first time, however slowly never allow the hands to be played separately when reading from music with a student of this type. If played separately they will be thought separately, and will naturally come one after the other when combined, or be mixed in confusion.

Use a piece entirely in bass clef, and one in the treble at each lesson, giving technical work between. If the parts are played one after the other use a pointer, continually pointing to the part played last, usually the bass, and give extra work for bass clef and

left hand.

Continue this method until false notes are entirely eliminated from the reading of a new piece, until the pieces played are about the child's former grade, then add to this one piece in which the former difficulties are very much in evidence, a short portion both hands in treble, then both in bass, divided, crossed, etc., this must of course be very simple as a piece, only a few measures to be studied at a time, taken very slowly, but always hands together. No mention should be made of the difficulty, but attention should be drawn to the change of clefs, every clef and note being pointed by the teacher so that words may not distract the child's

If this course of work has been thoroughly done, the child should have formed entirely new methods of work and habit of concentration, which will enable him to overcome the former troubles by the time he has conquered this one difficult number. Keep this piece up, also bass parts of duets, changing treble clef pieces into simple two clef numbers and I think you will find the difficulties overcome,





Commencing in October THE ETUDE will present serially

## The Composer

A Fascinating Musical Romance

### Agnes and Egerton Castle

Etude readers will be delighted and thrilled by this work by these noted Authors. Probably no more absorbing piece of fiction has ever been written.

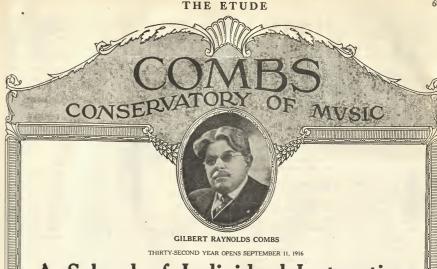
The Castle's have an exceedingly keen insight to musical life and in the lives of the heroine, who is a great Prima Donna and the hero, who is a master composer, these captivating authors have brought much of the vivacity and dramatic strength that made their "Pride Of Jenico" a world-wide success.

Watch for the October Etude with the First Installment of

### THE COMPOSER

Why not advise your friends and pupils that October is a particularly good month with

We can Enter Your Subscription Now to begin in October



## A School of Individual Instruction

Theoretical and Applied Branches Taught in Classes

The important question as to where you may obtain the soundest musical education cannot be decided until you have acquainted yourself with the methods and achievements of the COMBS CONSERVATORY OF MUSIC

For nearly a third of a century this school has led in applying advanced methods of instruction founded upon course of direct and positive information. We not only teach Scientific, Psychological and sound Pedagogical principles We have arranged in logical order the underlying

principles involved in the study and interpretation of music, and by employing these principles in their direct application to individual needs, we eliminate the numerous uninteresting and unnecessary exercises now in general use and insure a thorough musical training with a minimum expenditure of time, fees, and effort.

Frequent Recitals-four a week-are given by the students. These recitals accustom pupils to public performance, and are of inestimable value in kindling their ambition by observing the work of others.

Daily Reports keep the Director in touch with the work of every pupil. Daily Supervision shows the pupil how to work to the best advantage.

All Branches Taught. Faculty of 70 teachers, at the

head of which are instructors of recognized ability and international fame.

Assistant Teachers are all graduates of the Conservatory. This feature insures harmonious methods of instruction throughout the entire school.

Frequent Examinations are held by Heads of Departments. Thus pupils studying under assistant teachers are directly under the supervision and influence of the Directors of Departments.

Normal Training Course for Teachers. A practical the definite principles, and how to apply them, but also when, why, and in what order to apply them. No indefiniteness; but positive information. Standardization of music can only come through standardization of principles.

Two Complete Pupils' Symphony Orchestras, one of 80 pieces, the other of 60, offer the rare privilege of orchestra routine and exceptional opportunity of public performance with orchestral accompaniment.

Twenty-five of our pupils accepted by the Philadelphia Orchestra, others by the Boston Symphony Orchestra and organizations of similar importance.

Reciprocal Relations with the University of Pennsylvania afford opportunity to pursue special college courses in English, French, and German without extra charge.

Degrees Conferred-Chartered by the State of Pennsylvania with power to confer degrees.

Dormitories for Women. Our dormitory pupils are offered advantages not obtainable elsewhere. Daily supervised practice, daily classes in Technic, Musical Science, Theory, Concentration and Memory, Physical Culture, Vocal and Instrumental Ensemble, and Public Performance-Delightful home-like surroundings in a musical and inspirational

A School of Enthusiasm, Inspiration, Loyalty, Success

WRITE TODAY FOR OUR YEAR BOOK

Its information may open a successful career to you, as it has for hundreds

GILBERT RAYNOLDS COMBS Director 1327-29-31 SOUTH BROAD STREET PHILADELPHIA





Schools and Colleges James

Results tell

19 reasons why the

"Tek" excels the

piano for practice.

A. M. VIRGIL, President

11 West 68th Street NEW YORK

request

"Tek" and

Progress the Demand of the Hour

THESE TEACHERS ADVERTISING ON OTHER PAGES OF THIS ISSUE

VOCAL TEACHERS EASTERN

WALTER L BOSERT, 114 W. 72nd St., New York Olty. FRANK DOSERT, 1704 Carnegle Hall, New York Olty. E. PEESSON MILLER, 826 Cernegle Hall, New York City. GEO. CHADWICK STOCK, Y. M. C. A. Bidgs, Kaw Haven ORGAN SCHOOLS

EASTERN GUILMANT ORGAN SCHOOL, 44 W. 12th St., New York TRINITY SCHOOL CHURCH MUSIC, 90 Trinity Place, New York City.



CLAUDE WARFORD Tenor Teacher Metropolitan Opera Honse Building 1425 Broadway, New York

INTERNATIONAL MUSICAL AND EDU-MRS. BABCOCK MKS. BABCOCK

OFFERS Teaching Positions, Colleges, Conservatories, Schools.

Also Church and Concert Engagements CARNEGIE HALL, NEW YORK

INSTITUTE OF MUSICAL ART OF THE CITY OF NEW YORK

> 120 Claremont Avenue FRANK DAMROSCH, Director

of Music in Public Schools THOMAS TAPPER, Principal

Enrollment-October 2nd to October 12th Session Opens-October 16th

GRANBERRY PIANO SCHOOL Teachers' Training Courses FAELTEN SYSTEM. Booklet



### THE NEW VIRGIL PRACTICE CLAVIER

Far superior in its latest construction to any other instrument for teaching and practice.

VIRGIL SCHOOL OF MUSIC

For Particulars address Secretary VIRGIL Executive Office, 567 Third Ave., New York City OR A. K. VIRGIL, ST. PETERSBURG, FLA.



The American Institute of Applied Music New York City 212 West 59th Street 212 West 59th Street

Complete courses in Voice, Organ, Piano, Stringed Instruments, Public School Music, Theoretical and Historical branches

31st Season-October 2, 1916.

Sond for circulars and catalogue
(DNN R CAWERT, D.D. Pres.

KATE S. CHITTENDEN, Dean

THE Publishers of THE ETUDE have knowledge of or personal acquaintance with all of the Schools, Colleges and Conservatories having announcements on the pages. In collecting these announcements we are performing an input them. You our readers. Study these advertisements carefully, and one to the property of the proper

JOHN B. CALVERT, D.D., Pres.

# VIRGIL PIANO CONSERVATORY

Special Course for Supervisors

Special Examinations - October 7th and 11th

aspectus of Supervisors Course mailed on application

# DUNNING SYSTEM Improved Music Study for Beginners

CARNEGIE HALL - - NEW YORK

NORMAL TRAINING CLASSES FOR 1916

Mrs. Carre Louise Dunning, 8 W. 40th St., New York. Normal Class.
Portland. Chicago, Aug. 6th. New York. Sept. 21st.
Mrs. Jay Rector Bevitt, 3914 Third Ave., San Diego, Cal., July 19th. The National Conservatory of Music of America Incorporated in 1885 and chartered in 1891 by Special Act of Congr (JEANNETTE M. THURBER, Founder and President

A HEART TO HEART TALK WITH TEACHERS

NORMAL TRAINING CLASSES FOR 1916

The most efficient school in America

The "Tek"

(JEANNETTE M. THUKBER, Founder and President)

ARTISTIC FACULTY: Romusido Sapio, Adde Marguilet, Leopold Lichtenberg, Leo Schüt, Henry

Finck, etc. Enoliment in all brackes, Sept. 21 to 30. The 22d Scholastic Year Begins Oct. 2. 31 years

continuously successful reaults. More prominent Instructors and Graduates than any

ser American Conservatory. other American Conservatory. Terms Moderate. Address Secretary, 126 and 128 West 79th St., New York City

INSTITUTE OF MUSICAL ART OF THE CITY OF NEW YORK Frank Distrock, Director AN ENDOWED SCHOOL OF MUSIC

The opportunities of the Institute are intended only for students of natural ability with an earnest purpose to do serious work, and no others will be accepted. For catalogue and full information address SECRETARY, 120 Claremont Avenue, New York.

ALBERT ROSS PARSONS Students Qualified as Concert Pianists

and Teachers : Albert Ross Parsons, Stellnway Hall, 109 E. 14th St.

THE von ENDE SCHOOL of MUSIC

TEACHERS Your Name Should Appear in PROFESSIONAL PIANISTS DIRECTORY ORGANISTS (See page 685) The cost is small. The advantage is inestimable.

ILLUSTRATED BOOKLET SINGERS

NEW YORK SCHOOL OF MUSIC AND ARTS

A HOME FOR YOUNG LADIES

UNDER PROPER CHAPERONAGE

Central Park West, cor. 95th St., New York City Our new buildings give us the most beautiful and homelike school devoted to Music and the Arts Special Winter Teachers' Courses Unsurpassed beauty of scene facing Central Park, which is the finest location in New York City.

"The Foremost Musical Institution of America"

**NEW YORK CITY** 

MANY EUROPEAN CELEBRITIES AND EMINENT AMERICAN TEACHERS, including

Pieno-Arthur Friedheim, the Great Virtuoso; Lisn's Greatest Papil. Foice-Ralje Leech Sterner, Celebrated Vocal Teacher. Fishin-Clarence De Foux Royer, the Eminent Violinist. Collo-Paulo Grappe, World's Greatest 'Cellist. Harriette Brower, Harold A. Fix, S. Reid Spencer, Frank Howard Warner, and many others. Eminent Violinist. "Callo—Paulo Gruppe, Word's Greatest Centre." Interest Blower, Fraction of Pupils May enter any day. Two public concerts every pormitories in school buildings and proper Chapperonage. Open the entire year. Pupils May enter any day. Two public concerts every pormitories in school buildings and proper chaptering. Etc. on application. WEEK, TERMS, INCLUDING TUITION, BOARD, PRACTICING, ETC., ON APPLICATION.

Please mention THE ETUDE when addressing our advertisers.

Schools and Colleges e

THESE TEACHERS ADVERTISING ON OTHER PAGES OF THIS ISSUE VOCAL TEACHERS MIDDLE WESTERN

D. A. CLIPPINGER, 1208 Kimbali Hall, Chicago.
MAME BARBEREUX PARRY, 514 Fine Arts Ridg., Chic



Louise Burton SOPRANO

ilable for Concerts, Ora

COSMOPOLITAN SCHOOL OF Music and Dramatic Art

Fall Term Opens Sept. 11, 1916

Chicago's Foremost School of Music ers courses in pisno, voice, violin, organ bruments, etc. Walton Pyre School of Bramatio Artand Expression. Superior Normal Training School, supplies teachers for



olos Hackett John J. Hattstnedt Adolf Woldig a Director President and Founder Asso, Director

Private Teachers

Pres. E. H. SCOTT Mallers Bldg., Chicago

MR, and MRS, CROSBY ADAMS Annual Summer Classes for Teachers of Piano for the Study of Teaching Material MONTREAT, N. C. : CHICAGO, ILL. June 15-28

July 27-Aug. 9
Write for booklet containing outline and strong MONTREAT, NORTH CAROLINA

CHICAGO MUSICAL COLLEGE ed Sept. 5. Catalog on request. 631 S. Michigen Ave. CARL D. KINSEY, Mgr., Chicago, Ills.



Centralizing School of Music Gertrude Radle-Paradis

Centralizing School of Acting Edward Dvorak, Director

epartments: Piano, Theory, Voice, Violin ioloncello, Expression. Send for Booklet Box 26, 20 E. Jackson Blvd.

MARY WOOD CHASE SCHOOL OF MUSICAL ARTS Mary Wood Chase, Pres.-Director

Fall Session Begins Sept. 11, 1916 Students may enter of any time, Address Registrar, for free catalog, 500 Lyon & Mary Wood Registrar, for the catalog, 500 Lyon & Mary Wood



based on Inner Feeling, Reason and Drills, teaches teachers bow to tes Keybeard Harmony Miclody Bulldhas Singling by Chords Bigha Singling by Chords Bigha Sangling by Chords Bighas and Rhythins Dictation

Write for the Name of Local Normal Teacher Effa Ellis Perfield Music School, Inc 950-955 NeCturg Bidg. 218 S, Wabash Avenus CHICAGO, ILI

### STUDY MUSIC IN AMERICA

BUT FIRST STUDY THE ADVERTISEMENTS IN THIS SECTION



Be a Teacher of Music Special One-Year Course

Teach music in the Public Schools. The pay is good and the work pleasant. We offer a complete and thorough course in Public School Music that may be finished in one year. We also teach Drawing, Home Economics, Physical Training, Manual Training, Industrial Arts, Penmanship. Strong faculty, beautiful location, unsurpassed equipment. Also two-year

course. Catalogue sent free. For detailed information address

THE SECRETARY 3029 West Grand Boulevard Detroit, Mich.

### **Training School** UNIVERSITY SCHOOL OF MUSIC

Thomas Normal

ALBERT A. STANLEY, A.M., Directo Ann Arbor, Michigan

dvanced courses are offered in all branches "A GATHERING PLACE FOR ADVANCED STUDENTS" Fall Semester begins October 4

"Ann Arbor-An ideal city for summer study" Send for announcement CHARLES A. SINK, Secretary 1200 Maynard Street

Most successful schools started years ago advertising for their pupils of today. Today they are advertising for their pupils of



### **GUY BEVIER WILLIAMS**

ARTISTIC PIANOFORTE PLAYING VALUABLE COURSE IN MODERN PEDAGOGY
Preddent and Head of Pleno Department, Detroit Institute of Musical Art
Write for Booklet
Available for Reddish DET/ROUT, MICH. 67:69 Daveport Street
Write for Booklet

MAYHEW PIANIST—TEACHER Carefully Graded Course.

With for easy "Difficulties of Pinno Teaching."

McDonald School of Music, 573 Casa Ave., Detroit, Mich.

THE DETROIT INSTITUTE OF MUSICAL ART

"Strongest Faculty in the Middle West"

Fall term begins September 5 A School which offers every advantage incidental to a bromusical education. Corps of over 50 artist teachers. For catalogue and full information adds

H. B. MANVILLE, Business Mgr. 67-69 Davenport St

BURROWES COURSE OF MUSIC STUDY

Kindergarten and Primary-Correspondence or Personal Instruction Happy Pupils—Satisfied Parents—Presperous Teachers. Classes are doubled by use of this method also descriptive literature sent on application to D. 502 CARNEGIE HALL, NEW YORK CITY, or Dept. D. 246 HIGHLAND AVE., HIGHLAND PARK, - DETROIT, MICH.



N. J. COREY

Pianist, Organist and Musical Lecturer

The most Novel, Varied and Beautifully Illustrated Lecture-recitals upon the American Platform.

Given with success at many of the largest Universities, Colleges, Lyeums and Societies.

The Lecture-recital on the Engret Universities of MacDowell, "Mr. Corey's literary interpretation of Which Downson and Online State Control of the Con

38 WOODWARD TERRACE Detroit Mich

Pleass mention THE ETUDE when addressing our advertisers.



Sept. 21st, 1916 BOSTON, MASS

The Largest and Best Equipped School of Music Lexital in the music enter of America. It sides pupils the errors and america to a music anter of more and america to a music enter of more and america to a music pupils the errors on a musical education. Its complete or expansion for the entertainty of a musical education. Its complete or expansion for the entertainty of the entertai

Unitaria as coefficies.

The free privileges of lectures, concerts and recitals, the opportunities of ensemble practice and appears by before a gradient and appears are invaluable advancages as the music student.

ing before audiences, and the Gaily secondations are invariance curvainness of the dark of the A Complete Orchestra offers advanced pupils in voice, piano, organ and violin experience in read public apportances with orchestral accompaniment.

Dramatic Department. Practical training in acting

RALPH L. FLANDERS, General Manager

### THE FLETCHER MUSIC METHOD

The Original Musical Kindergarten and Simplex Method of America Brought to America through the interest of the New England Conservatory Brought to America through the interest of the New England Conservatory eighteen years ago; and during that time taught to over 700 music teachers (every one of whom could be employed in Boston alone); the demand is growing rapidly for Fletcher Music Method teachers in spite of the many cheap copies of this system. The next class opens October 2nd, 1916. Applications should be made early.

Read, "What is the Fletcher Music Method?" price \$2.00.
For full information regarding Normal classes and lectures for Educational, Musical, and Mothers' Clubs, apply directly to

MRS. EVELYN FLETCHER-COPP BROOKLINE, MASS. 31 YORK TERRACE

### THE COURTRIGHT SYSTEM OF MUSICAL KINDERGARTEN

of "Mother's Course"—special advance price.
116 EDNA AVE., BRIDGEPORT, CONN MRS. LILLIAN COURTRIGHT CARD





Ithaca Conservatory of Music

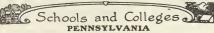
- College of Fine Arts-Syracuse University

celled advantages for the study of music, Fact Unexcelled advantages for the study of music, Fuct, ty of 20 specialists. Regular four-year course lea to the degree of Mus. B. Special certificate course Special students may enter at any time of yes For catalogue and full information, addres Registrar, Syracuse (University, Syracuse, N.

Crane Normal Institute of Music Training School for Supervisors of Music BOTH SEXES

53 MAIN ST., POTSDAM, NEW YORK

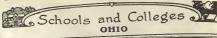
PITTSBURGH MUSICAL





INSTITUTE, Inc. 4259 Fifth Avenue Pittsburgh Catalog and Bulletins upon Request

The National School of Elecution and Oratory The oldest chartered school of Expression in America. De grees granted. Publio Speaking. Physical Training. English, Dramatic Art. Professional and Finishing Courses Please mention THE ETUDE when addressing our advertisers.



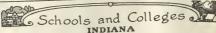
CINCINNATI CONSERVATORY of MUSIC. ESTABLISHED 1867 50th YEAR

FALL TERM OPENS SEPT. 5 Por Catalogue MISS BERTHA BAUR, Highland Avenue and Oak St., Cincinnati, O.

### DANA'S MUSICAL INSTITUTE WARREN, OHIO

THE SCHOOL OF DAILY INSTRUCTION IN ALL BRANCHES OF MUSIC

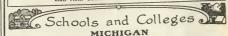
Deak E. WARREN, OHIO



VALPARAISO UNIVERSITY SCHOOL OF MUSIC Accralled VALPARAISO, INDIANA.

The University School of Music offers courses in Piano, Voice, Violin, Organ, Theory and P and university solons in Atlance of the contract manaly contry, violits, region, a clory and Timme-boson admit.

Sudents may attend the Manile School and also take the regular work at the University
THE EXPENSES ARE THE LOWEST
THIS DEPOSITION OF CONTRACT AND THE CONTRACT AND THE CONTRACT AND THE CASE OF CASE OF CONTRACT AND THE CASE OF CONTRACT



### MICHIGAN STATE NORMAL COLLEGE CONSERVATORY OF MUSIC

MICHIGAN



NEW HOME of the MINNEAPOLIS SCHOOL of MUSIC

ORATORY AND DRAMATIC ART
of the Department of Music and Charles M. Holt, director of
are now located by their NEW HOME, 60-62 Rierenth Sirver. Se



BEETHOVEN CONSERVATORY Special Low Rates for Beginners Sand for Bhondsoma Catalogue to the Sand for Bhondsoma Catalogue to the Conservation of the oldest and best Music Schools in the United States 4525 Olive Street, St. Louis, Mc.

Training Music Teachers to Teach A wonderful Course in Pedagogy for all Teachers Bonus System of Musical Education

Take a few minutes to study the

school announcements on these pages. Here are the best Colleges, Conservatories, Schools in

FOREST PARK E.R. KROEGES COLLEGE

Schools and Colleges CALIFORNIA

OF THE PACIFIC CONSERVATORY OF THE PACIFIC MUSIC AND ART Degree and Diploma Courses in applied Masic. State certificate granted in Public School Music. Artist teachers on the faculty are inspiring and thorough. More concerts provided for than in any other Western school.

WARREN D. ALLEN, Dean 11 San Jose, California

Schools and Colleges KENTUCKY

LOUISVILLE

EXCEPTIONAL ADVANTAGES FOR THOROUGH TRAINING MUSIC-LANGUAGES-DRAMATIC ART

MIGGE TANGED PRAMATIC

FACULTY OF EXPERIENCED ARTIST

DOMNITORY FOR LADIES

Diplomas Minestan Properties

Hyps are really serious about minestan and over even success in comit to yourself to investigate this Institution.

FREDERIC A. COWILES, Director 214 W. Broadway

PROPERTY OF COWILES, Director 214 W. Broadway

Schools and Colleges VIRGINIA

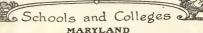


### School of Music

of Shenandoah Collegiate Institute

unuman opportunities for a compage and thorough edition. For Ensemble playing, there is an orchestra:
pleces, a heginners hand of 24 pleces and the 2d Rog
i Bend of 28 pleces. Weekly concerts. Two manual organ
and Hastings and M. P. Moller) offer a most linion

tment in organ playing. The violin department is unusually strong, which is a subject of the default of the def





HAROLD RANDOLPH, Director One of the oldest and most noted Music Schools in America.



Atlanta Conservatory of Music The foremost school of fine arts in the South. Advantages equal

to those anywhere.

Fall Term begins September 4th. Send for Catalogua. ATLANTA, GA.

### Hahn Music School

Chas. D. Hahn, Director The School for your Daughter Our catalogue talls why 3919-s Juniua Street, Dailas, Tex-

YOUNG TEACHERS

N. WHITMEYER
Winter Address, Box 15 Galveston, Texas

Schools and Colleges NEW JERSEY

CHEPARD SYSTEMS SUMMER STUDY Training School for Teachers and Performers SHEPARD SCHOOL OF MUSIC, Orange, N. J.

### BRENAU

COLLEGE - CONSERVATORY GAINESVILLE, GA.

Fall Session begins July 12th

Standard College Courses — Special Courses in Music, Oratory, Art, Domes-tic Science. Location, foot hills of Blue Ridge, near Atlanta. 7 National Sorori-ties. Attractive social life. Non-sectarian. 27 States represented. Write for descrip-tive book and catalogue.

BRENAU, Georgia, Gaineaville, Box 97.

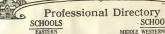
Schools and Colleges WASHINGTON, D. C.

WILSON-GREENE SCHOOL OF MUSIC

in public school music.

THOS. EVANS GREENE, MRS. WILSON-GREENE, Principal
2801 and 2847 Connecticut Ave., Washington, D. O.

Most successful schools started years ago advertising for their pupils of to-day. To-day they are advertising for their pupils of to-morrow.



0) SCHOOLS MIDDLE WESTERN-Continued

AMERICAN PROGRESSIVE FIANG SCHOOL Gulay L. Bocker, Director BILLS Concert Fianlist and Teacher GARDER OUT. KANRAS BROWN ROY DAVID. Concert Planist Teacher.

Analstans to be law kent Libeliag.

Lyon & Healy Building, Chicago CINCINNATI Conservatory of Music Revandance 1867. Bigblandave. and Oak St. Cincinnati, Obic BEECHWOOD COLST JENSEN, Dean OLAF JENSEN, DEAN O COLUMBIA SCHOOL OF MUSIC
Clara Ophorne Reed, Director
Soe S. Wabsah Ava., Chicago COMBS Bread & Congressing of Building Combs Street, or Street, or

HAWTHORNE Plano School Lesobotifity Method Potadam, N. KNOX Concervatory of Music Alcaberg, Illicola Chicage Was F. Heatley, Director Was F. Heatley, Director WESTERN All Depts. Facility of Artist Technology. P. Schwelkher, Dir., 18th and Grant Sts., Derway, Ode. MOULTON Mrs. M. R. Plane Instruction.
Studio-Sternberg School
10 S. 18th St. Philadelphia NEW YORK School of Music and Arts
Raife Leech Sterner, Direct
Control Park, W., Cor., 96th St.

VOICE FASTERN

NORMAL Censervatory of Music and School of Fine Arts Indiana, Pa. STOCK GEO. CHADWICK TEACHER TRACY CHARLES LEE Plane Jastruction Ourtified Lesobetisky Exponent Carnegle Hall, New York, N. Y. O. CHADWICK
TEACHER OF SINGING
New Haves, Cons. MIDDLE WESTERN

VIRGIL MRS. A. M.
Plano School and Conservatory
11 West 68th St., New York GROFF-BRYANT ANNA Studies of Voc VIRGIL SCHOOL OF MUSIC
VIRGIL SCHOOL OF MUSIC
Wind A For full particulars address
Mr. A. K. Virgil, 567 Taird Av., New York
Mr. A. K. Virgil, 567 Taird Av., New York

CHRISTIAAN Cemposer-Violiniet Studio: Carnegie Hall Suite 303, New York Cit CONVERSE COLLEGE EDMONGERIS, Dean Spartadours, 8 GAR.

THEORY AND NORMAL COURSES

AMERICAN CONSERVATORY TO Instructors FLETCHER COPP Method for T Chicago Chicago FLETCHER Bex 1886, Bea

### PREPARATORY SCHOOL STECHNIC

FOR THE PIANOFORTE

PEABODY Conservatory of Music Barold Randelph, Direc.

S. C. I and SCHOOL OF MUSIC Piano, Pipe Organ, Voice, Theory, Violin, Orche tra, Band, Piano Tuning, Catalog free, Dayton, V

MIDDLE WESTERN

By ISIDOR PHILIPP PRICE \$1.00

CONTENTS

Exarcises Based upon the Triada Preparatory Scale Work Preparatory Arpeggio Work Scales and Arpeggios in All Kays

Exercises in the Five-Finger Position.
Essercises with Holding Notes
Rhythmical Exercises in Ali Keya
Similar and Contrary Motion
Exercises in Chord Positions M. PHILIPP is the leading professor of pianoforte playing in the Paris Conservatoire, m. FHILIP' is the seaming protessor of pianotorre playing in that raris conservatories, and these works embody the result of years of experience both as teacher and player.

M. Philipp is advanced in thought and methods, thoroughly abreast of tha times. In compiling and arranging this school of technic he has hit upon just the needed exercises and upon the logical manner of their presentation.

The "Preparatory School of Technic" is one of the best "technics ever issued for The "Preparatory School of Technic" is one of the best retential even issued to seneral utility work. Such a book may be used through a number of years for daily practice, in whole or in part, to supplement or round out any course consisting of the usual studies, pieces, etc. The "Preparatory School of Technic" may be taken up by students who have about completed second grade work and continued to good advantage and the properties of t for some time. It will serve as an admirable preparation for M. Philipp's larger and highly successful work, "Comparer School of Technic."

### COMPLETE SCHOOL OF TECHNIC

FOR THE PIANOFORTE PRICE, \$1.50 By ISIDOR PHILIPP

The volume opens with a series of Exercises for the Flexibility and Independence of the Fingers, chiefly based upon holding and repeated notes, and other figures in the five-finger position. These are followed by velocity exercises and various chromatic carefices. These exercises are carried out in various keys and an a variety of rhythms, rhythmic treatment and the employment of all possible keys being one of the important features of the work.

This work may be used in DAILY PRACTICE and should become an indispensable portion of the routine work.

THEO. PRESSER CO., Pubs., Philadelphia, Pa.

Please mention THE ETUDE when addressing our advertiser

At Home

Abroad

### Elements of Music

### Beginning The Piano

A. B. C. OF PIANO MUSIC By MRS. H. B. HUDSON Price, 50 cents

A PERFORMANCE of the Mahler Symphony or a thousand volces, bend for the first time in Chilego, and will take his being his goes well next April. The Chicago Symphony Orchestra will be augmented by Symphony Greekstra will be augmented in a buge choral organizations of Chicago. By MRS. H. B. HUDSON Price, so cells:

The author of this little book in her opening paragraph says: "A reaching experience of atteen thousand more simple dome of plane exercises for children. This book is intended to precede sight the method, because the control of the contr choral organizations of unlesso.

The Music Section of the National Education Association convened recently in New York for the purpose of discussing various phases of music in its relation to proceed the control of the processing the section in the control of the control of

### BEGINNER'S BOOK

School of the Planoforte

By THEODORE PRESSER Price, 75 cents

others. A complimentary organ rectual was
given by Samuel A. Badder pleasure in well
The Errun always of music to the sidel.

The Errun always of music to the sidel,
we have a strong feeling that in music to the
same business in other enterprises. In this
case we feel that an additional school for
cast of the sidel of the sidel of the sidel,
we have a strong feeling that the sidel of the sidel
case we feel that an additional school for
castled by David and Clara Mannes, with
promotic the business interests. In this
case we were that a sidel of the sidel of the
case of the sidel of the sidel of the
case of the sidel of the sidel of the
case of the sidel of the sidel of the
case of the sidel of the sidel of the
case of the sidel of the sidel of the
case of the sidel of the sidel of the
case of the sidel of the sidel of the
case of the sidel of the sidel of the
case of the sidel of the sidel of the
case of the sidel of the sidel of the
case of the sidel of the sidel of the
case of the sidel of the sidel of the
case of the sidel of the sidel of the
case of the
case of the sidel of th By THEODORE PRESSER
The latest work along these of elementary instruction. The material user many instruction. The material user in the construction of the department of the material user in the construction of the material user in the construction of the material user in the material use THE FIRST MONTHS IN PIANOFORTE INSTRUCTION An introduction to Any Plano Method By RUDOLF PALME Price, 60 cents By RUBDIF PALME

The ability to teach successfully is partly a natural diff and partly an acquired sciency. These three attributes—analy, survival ability, trail—to matter how pronounced may be your natural side, the properties of the properties

Danrosch.

The extraordinary extent to which the festival idea has developed in America may be gathered from the fact that Peru, Neb, has just held its sixth annual festival. A small college town thathled by a few hundred people, there is nevertheless enough musical

Abre This London Musical News, commenting on the relations between the commenting on the relations between the commenting of the commenting of the commenting of the comment of the commen By MATHILDE BILBRO Price, 50 ceats By MATHILDE BILBRO Price, 50 ceals
A very useful book of studies and recreations, well adapted to accompany or to supglement any instruction book of ror hands,
in the four hand numbers the teacher is
supposed to play the Sectodo part. The
proposed to play the Sectodo part. The
proposed to play the Sectodo part. The
proposed to this being a genuine first grade
book to be deers are all in the treble circle
throughout this being a genuine first grade
book to be the section of the section of the
tion of the section of the section of the section of the
tion of the section of the section of the section of the
treble to the section of the section of the section of the
treble to the section of the section of the section of the
treble to the section of the section of the section of the
treble to the section of the section of the section of the
treble to the section of Price, \$1.00 By L. A. BUGBEE Price. 51.09

The author of these studies have very move in the property of th

### World of Music

enthusiasm present to enable a performance to be given of Mendelssohn's Elijah in the college chapel with a chords of 200 voices.

The promised opera house for St. Louis in to become a fact, it is planned for the come a fact, it is planned for the come a fact, it is planned for the fact, and the preliminaries can be considered for the fact, and the preliminaries can be continued as one as the preliminaries can be continued for the fact, and the fact, and the fact, and the fact of the fact, and the fact of the fact o

A CHORAL society has been formed among the officials of the Baltimore Post Office, and recently gave a concert. A Post Office Choral Society Is something aew, but it is not out of the many when you consider how many actes pass through the mail.

The death has takes place of Rudolph Geminader of a well-known firm of violin makers. His father was founder of the business and the family has long been conceted with the ladustry. The grandfullis of Rudolph Geminader with the result of Rudolph Geminader Prince Hohenelbe of Wirtemberg.

of the double before the water of the collection of the well-how with the collection of the well-how if the we

Ma. EDWIN HUGHES, whose articles have frequently heen published in THE ETCDB, has been giving plano rectals in various parts of Germany right through the war time. He has appeared in Frankfurt, Munich, Nuremburg and Berlin with notable success.

burg and Berlin with nofable success. Econs "Danagar who was born in Sectional having a French tather of German deplacement of the success of

A REPORT reaches us that Richard Strauss was paid 60,000 marks (\$15,000) for his new Alpine Symphony by a Leipzig publishing

The "claque," or group of paid applanders, so commonly met with even in the best operation of the paid of the paid

PIANO STUDIES STUDENTS' SELECTED PRIMARY STUDIES

ELEMENTARY

By H. ENGELMANN

No. 3555 In two books, each 80 cents

In two books, each 80 cents
Doubt-releving studies for the perplexed teacher. For the beginner, this
collection is ideal. Correctly practice,
these studies will establish a thorough
command of the flagers and hand, Studies
and Pleces from the works of Cterny,
Kohler, Losenborn and other noted writers have been judiclously introduced.
Progressively arranged throughout.

TWELVE INSTRUCTIVE PIECES By ARNOLDO SARTORIO

No. 3185

Valuable technical problems comblaed the those fancy-tickling metodics which ppeal so strongly to young planks; which was the part of the second area. Primarily latended to develop an atlact for beautiful tone, dynamics and unch-complete expressions. A splendid plume at an exceptional price.

FIRST VELOCITY STUDIES

By GEZA HORVATH Price, \$1.00 No. 7525

Though technical is character, the sides are lateresting. They aim tilves the rhythmic sense. Besides tilves the rhythmic sense. Besides tilginal studies, many laventons bramer, Gurilts, Spindler and other times are the sense which will be sense to be sense to the sense that the sense that

ETUDES MIGNONNES By PAUL WACHS

No. 6885 Fourteen short, smile-producing stadi Fourteen short, smile-producing sinu-ratudents in the second year. Whi ch study deals with a specific technic oblem, the composer has most defi-tion that the second second second to the second second second second is volume will appeal particularly one pupils who shus technic in t stract. Sead to-day for this uniq

#### TWENTY SHORT EXERCISES By BERNHARD WOLFF

No. 4243

A treatise that takes cognizance be simple fact that the plano is ping till two hands—a fact frequently or soked. These exercises can be stud-uring the latter part of the first y-ith great benefit. Advisory commer to the benefit and the studies of the studies of the to how to practice—a valuable it

SHORT MELODIOUS STUDIES By LUDWIG SCHYTTE

No. 4348 Price, 60 cents

STUDIES AND STUDY PIECES By A. SCHMOLL

Edited by E. R. KROEGER No. 2781 Books I, II, III, each, \$1.00

In three books, these Studies an

Take advantage of our large discounts to lead by sending for these studies. Examination costs ting, and may save much. Send to-day.

THEO. PRESSER CO. THEO, PRESSER CO. 1712 Chestnut Street

Philadelphia, Pa.

### Musical Questions Answered

Special Notices

and ANNOUNCEMENTS

WANTED AND FOR SALE

FOR SALE—Fine old violia. Address

PIANO TEACHER wishes position where she may also study. M. M. B., care of THE ETIDE.

ORGANIST wishes responsible position where he may atudy. F. B. R., care of THE

WANTED-Combined Vocalist and Reader for concert work. Address Mrs. H. S. Shaw, Farmington, Missouri.

WANTED—Position as Plaso Teacher in a College. Received certificate, diploma and medal from a good school in Miunesota. Experience. C. L. M., care of The Evuda,

POSITION WANTED as assistant plano teacher, assured future preferred to large salary. S. S., care of THE ETUDE.

WANTED-A teacher of Place and Har-

STIDY PLANO is Boston this Season.
Mr. Alvah Glover Salmon will teach from
the property of the State of the S

ANNOUNCEMENTS

Rats 20c per word

HAWAHAN UKULELE and self-in-structor, \$5.00. Write Wm. Busiap, 3731 Concord Place, Chicago.

O Heart of Mine

Poem by James Whitcomb Riley

Music by Tod B. Galloway

With the departure from this life of

James Whitcomb Riley, the voice of one of America's sweetest singers is stilled;

kind. No poet has ever reached the people at large as has James Whitcomb Riley

One of his most touching poems is "O Heart of Mine" ("Just be Glad"). This

poem has been set to music in a most sympathetic manner by Mr. Tod B. Gal-loway. No one could have done it better.

Words and music are aptly wedded. This song is suited alike to the home, recital

and the concert stage. It is easy to sing, but it will be liked by the great artist as

Published for Medium and

Low Voices

Price 40 cents

well as by the talented amateur.

corrected,

Rate 10c per word

Always send your full name and address. No questions will be answered when this has been neglected.

Only your initials or a chosen nom de lume will be printed. Make your questions short and to the

point. Questions regarding particular pieces, metronomic markings, etc., not likely to be of interest to the greater number of Erupa readers, will not be considered.

Q. I see some pianists play with the wrist held very low and others with the wrist held high. What is the concensus of op-tion among the best teachers upon this. The world results produced by both meth-class. Ever teacher I have asked for an opinion seems to streddle the question.

opinion seems to straddic the question.

A You are quite right in saying that good results are produced by either method, but if your observing of the planiats you noticed that none of them played revy-thing with the same wrist position. Certain key combinations are as impossible with a wrist. The chord F sharp, D. A. F sharp, for instance, is impossible to strike with a term of the sharp of

Q. Where was the composition "In the Morning" of Grieg's "Peer Gynt" Suite adapted in Disen's "Peer Gynt" I cannot find a suitable place for this piece.—T. K.

A. "In the Morning" in Grieg's "Peer Gynt" Suite, is usually played immediately hefore the opening number,—that is, before the beginning of the poem. Q. Where is Mozart's tomb!-T. K.

A. Mozart's tomb is in the cemetery at cludes beroid in the group of tombs which includes beroid upon and others. Where Mozart was buried, no one knows. The day of his funeral was a day of terrific storm and the few stranglers who went to the funeral deserted the procession before it reached the J. FRANK FRYSINGER-Music MSS. MUSIC WRITTEN to words. Manuscripts corrected. Correspondence tessons in Harmony. Dr. Alfred Wooler, composer, Buffalo, N. Y.

PIANISTS—Waated to teach popular masic and ragtime piano playing. No in-vestment involved. Winn School of Popular Muste, 155 West 125th St., New York.

A. The difference between duet and ob-bligato is this: a duet is a piece written for two perform required part. The obbligato is a part of more or less decorative charac-ter written to go with a composition, not as an interest the original. For instance, a great many original compositions for voice have heen written to which there have been added obbligatos by other composers is later.

Q. What is the meaning of Ossia? -J. W. H.

A. Ossia (Italian for otherwise) means an alternative passage. Such a passage is usnatily easier. 'The "ossia" is customarily printed in smaller actes.

A. No. In the portamento in singing smaller intervals may be detected in shilling from one tone for some time of the control o

Q. Who are the best known pupils of Mme. A. Gerster, Melba, Calve, Murska.

Q. Why is the name Arion given to many musical societies?—1. F.

A. Arion was a Greek singer, a poet and a player on the cithara who lived in the seventh century before Christ.

Q. Will you kindly give me the names and addresses of some of the leading conserva-tories west of the Mississippi Rivert-D. J.

A. THE ETUDE cannot give information of this kind. All such faquirers are respectfully referred to the advertising pages of this and other reputable musical journals.



### SEPTEMBER **MAGAZINE BARGAINS**

OFFERS EXPIRE SEPTEMBER 30, 1916 Below are a few specially priced magazine clubs, good only to September 30, 1916. Prices are for one year, new or renewal. Magazines can go to different addresses (except where stated otherwise). Canadian and foeeign postage additional: Canadian postage on TRE Evrue, 25 cents; on other magazines about 20 cents.



\$1.50 1.50 \$425

1.50 Save#1.77

\$3.00 1.50 2.50 8ave\$2.00

Woman's World THE ETUDE McCall's (pattern) Housewife To-Day's (pattern)	\$ .35 1.50 .50 .50 .50 Save\$1.10    Housewife . THE ETUDE McCall's (patter to-Day's (patter to-Day)s (patter to-Day)s (patter to-Day)s (patter to-Day)s (patter to-Day's (patter to-Day's (patter to-Day)s (	ern)
Housewife \$ .50 \$ 160 THE ETUDE 1.50 \$ 8ave 40e  THE ETUDE . \$ 160 Woman'a World	THE ETUDE \$240 Delineator \$250 THE ETUDE Modern Priscilla Home Needlework \$250	Pictorial Review . 335 THE ETUDE
THE ETUDE \$200 Ladies' World \$200 THE ETUDE \$200	THE ETUDE . \$285  McCall's (pattern) . Sare 656  THE ETUDE . \$325	THE ETUDE . Save\$1.00 Pictorial Review . Save\$1.00
Christian Herald	Collier's Weekly	*Everybody'a
	Am.	erican

|--|

CONTRACTOR

A Silver Fruit and Nut Dish

Woman's H. Comp. \$1.50 THE ETUDE . 1.50 1.50 Save81.25 Mother's Magazine 1.50,



Review of Reviews . Write To-day for Our Handsome and Complete Magazine Guide. Send all orders to THE ETUDE, Theodore Presser Co., Publishers, Philadelphia, Penna.

### AN OPPORTUNITY

A few minutes of your time and any of these premiums are yours.

haadsome piece of jewelry with quality the prevailing acte. The watch is a guaranteed timekeeper, accurate and durable; a very thin wafer model made of heavy solid gold stock guaranteed to wear. Guar antee and makstamped is every Ladies' IMPERIAL Bracelet Wrist Watch with caracal

and good for a lifetime of contiauous service. The Bracelet is made of solid gold, guaranteed to wear indef-initely and so arranged as to be automatically adjusted. The jewel case is plush and satiu liaed covered

jewel, adjusted

case. The move- Given to YOU for TWELVE yearly subscriptions leather.

Non-tarnishable PLATINOID Picture Frames THREE SIZES Size No. 1, yours for ONE new yearly



choice of sizes 2 and 3 for TWO yearly subscriptions. These frames are sub These frames are sub-stantially built, made of the unsurpassed, non-tarnishable Plat-inoid backed with vel-vet and will prove a most worthy orna-ment Specify number in ordering.

SIZES

subscription, and

Write to-day for our Hustrated Premium List of over 1000 Offers

THE ETUDE, 1712 Cheatn Street, Philadelphia, Pa.

Please montion THE ETUDE when addressing our advertisers.

#### MUSICAL IDEAS FOR BEGINNERS On The Planoforte By MARION RALSTON Price, \$1.00

GENERAL STUDY BOOK

FIRST GRADE STUDIES

BY L. A. BUGBEE

By MAKIUN RALSTUN

A valuable elementary work. The result
of many years of practical experience in
teaching and handling young students. Not
strictly an instruction book and the student of the student of the student of the students of the

Mail orders solicited and filled to all parts of the country. The best discounts. Any of our works seet on inspection.

THEO. PRESSER CO. 1712 Chestnut St. Philadelphia, Pa. Please meation THE ETUDE whea addressing the English language. Everybody knows what it means and everybody knows that to lose step with the procession is the quickest way to become a back number. THE ETUDE "World of Music" gives all the necessary news of to-day and gives it entertainingly, tersely and without any advertising influence whatever. Only one person is considered in presenting these notes and that is you - our friend, THE ETUDE reader.

A "Back Number" is one of the most expressive slang terms in

PHILADELPHIA, PA. Please mention THE ETUDE when addressing

# SPECIAL!

### Great Offer to Teachers and Musicians

An onne of proof is worth a pound of promiss. Making claims keeper—"making specif by the real fact of morti. Hundrich of Mann Appear Correspondence Courses. They write us to be a supplemental of the control of the co

### Study Sherwood Piano Lessons and Harmony Under Rosenbecker and Protheroe

His way no position for the control of the control

#### Sherwood Normal Piano Lessons and University Extension Lectures On the Art of Teaching Music

the Art of Leaching Music

The course of wealth Vernall Pion Leaching and University-Extenden
Lectures on the Art of Teaching contains the fundamentals of a bread and solid musical education, and the principles of accessful assemble. It contains the bright principles of accessful assemble, and the principles of accessful assemble, and the principles of accessful assemble of the containing the musical interpretation and entire the principles of accessful assemble of popular lexections for developing, strengthening and
straining the number of the fairness hands, writes, arms and other bright and the strength of the principles of the fairness hands, writes, arms and other bright and the strength of the strengt

### -WARNING-

Many teachers have written us that they have been approached by spents representing dy inference at least) that they have been approached by spents represent the spents of the spents o

HARMONY

A knowledge of Harmony is absolutely essential to round out your musted education. The common of the comm

### Harmony Teaches You To

progressions.

2. Transpose At Sight more easily accompanions the which you may be celled upon to play.

3. Harmonita Melidles correctly and arrange

3. Harmonita Melidles correctly and arrange

4. Second of the very greatest benefits derived from the study of Marmoniy, the control of the c

### Lessons Highly Endorsed

Gettlemen-In y recent frestigation of your continues. In any year in the part of your continues of your continues of your continues. In the year, you hid go you have not been a few for the work, you hid go you have not been a few for the work, you hid go you could not be your to hid to you have not have you have not been a few for the your hid go you credit for two years' work in the Northewart University. In the your has not have not been a few for the your hard you have not a standard and you have not the prediction of the your hard you have not a standard and you have not been a few for the your hard you have not been a few for the your hard you have not a standard and you have not been a few for the your hard you have not been a few for the your hard you have not been a few for the your hard you have not been a few for the your hard you have not been a few for the your hard you have not been a few for the your hard you have not been a few for the your hard you have not been a few for the your hard you have not been a few for the your hard you have not been a few for the your hard you have not been a few for the your hard you have not been a few for the your hard you have not been a few for the your hard you have not been a few for the your hard you have not been a few for the your hard you have not been a few for the your hard you have not a few for the your hard you have not a few for the your hard you have not a few for the your hard you have not ha

## GIVEN! Six Regular Lessons Sent Without

Defice the server years that our anouncements have appeared in this publication we have but get amouncements have appeared in this publication we have but get amouncements have appeared in this publication who have but get a publication who have pure responded even to the extent of inquiries for this information should our stateout. The publication who have pure responded even to the extent of inquiries for this information and the publication who have been stated as a second instance of the publication and the publication who have been supported by the publication and the publication and the publication and the publication are supported by the publication are supported by the publication and the publication are supported by the publication are su

### Unprecedented Special Offer! Just sit right down now and write us a friendly letter telling us in your own way out your mustcal ambitions, your strong and weak points—how hong you keep still do main of it at all—how the property of the

Kindly let us hear from you at once and, remember, the 6 lessons are positively sent-yours to do with precisely as you like, without the slightest obligation to us.

Siegel-Myers School of Music CLARENCE EDDY, Dean

CLARENCE EDDY, Dean
Siegel-Myers Bldg., Chicago, Ill.

### A Soft Answer Turneth Away Wrath

THERE is much discussion going on at plaud by stamping your feet-you should THERE is much discussion going on at the present time as to the desirability of lap your hands, establishing in America musical examinations somewhat after the fashion so popular in England. If such examinations produced answers similar to the following, culled from Francesco Berger's Rem- a passion. iniscences, Impressions and Anecdotes, examinations would not only add to the sum of knowledge, but would also add considerably to the joy of living. Here Spaniards in Madrid. are a few specimens:

Q. How many sorts of scales are "Hallelujah Chorus"?

O. What is a double sharp? A. When you strike two black keys at the same time, one with each hand.

the aromatic.

O. What is a double flat? A. When you put down both pedals at A. Something like a musical fungus; the same time.

Q. What do we mean when we speak of "form" in music? A. Well: it is not good form to ap- A. "So far"-for one day's practice.

O. What is the meaning of "equal

A. When the teacher never gets into O. What is a madrigal? A. It is a national melody sung by the

Q. Can you say anything about the

A. It was composed by a man named A. Three: The major, the minor and Hallé, who in his youth had been apprenticed to a blacksmith.

> Q. What is a Minuetto? A. A short piece that you can play through in one minute.

> it grows louder and louder till it can't grow any more.

O. What does sf. signify?

### The Musical Smiths

THE proud possessors of the name of organist and composer. Brother of the Smith are often tantalized by those whose above. names appear less frequently in the telephone directory. Nevertheless many of the most distinguished men and women of all time have borne the name of Smith. Grove's Dictionary gives the names of twelve who have risen to fame in music (if we may class Dr. Ethel Mary Smyth, the gifted English com-poser as a Smith). Indeed, there are four others under the German forms of the name Schmid and Schmidt. Here is a list with thumbnail biographies of musical Smiths.

ALICE MARY SMITH (Mrs. Meadows White) born in England May 19, 1839, pupil of Sterndale Bennett and G. A. Macfarren,-wrote many excellent works including two symphonies,—Honorary Member of the Royal Academy. Died

CHARLES SMITH, born in England 1786, organist, baritone and dramatic composer.

EDWARD SYDNEY SMITH, born in England 1839, pupil of Moscheles, Plaidy, Hauptmann, Richter, Rietz, and others. Teacher and composer of pianoforte pieces very popular in their day. Died

BERNHARD SCHMIDT (Father Smith), born in Germany 1630, organist and organ builder, whose chief work was done in England, where he built an organ for Westminster Abbey and other churches. GEORGE TOWNSHEND SMITH, born Eng-

land 1775, organist and conductor. ALFRED MONTEM SMITH, born 1828, ballad singer and professor at the Royal Academy, brother of the above.

SAMUEL SMITH, born England 1831, and pianist in his day.

JOHN SMITH, born England 1797, Pro-

fessor of Music at Dublin University.

JOHN CHRISTOPHER SMITH, born 1712 (proper name Schmidt). He was a composer and organist much associated with Handel. When Handel became blind Smith became his amanuensis.

JOHN STAFFORD SMITH, born in England 1750, organist, tenor singer and composer. ROBERT ARCHIBALD SMITH, born in

England 1780, a composer of many popular songs of high merit. ETHEL MARY SMITH, born London

1858, composer of operas and symphonies. One of the foremost English composers of the present day.

ATHERTON SMITH, born 1871 in Eng-

land, baritone of note and also a landscape painter of marked ability.

H. LESLIE SMITH, born in London 1870, able organist, conductor and

GERRITT SMITH, born in Maryland, 1859, successful American organist and composer

Wilson G. SMITH, born in Ohio 1855, successful American composer and teacher. ANTON SCHMID, born Bohemia 1767,

eminent writer upon musical history. ALOYS SCHMITT, born 1788, teacher and composer (taught Hiller) composer of successful panoforte studies.

JACOB SCHMITT, born 1803, brother and pupil of Aloys, composed over three hundred works of which few are known to-

GEORGE ALOYS SCHMITT, born 1827, son of Aloys Schmitt, a popular composer

### Start in October

If you have been proud of THE ETUDE for years and have a number of friends whom you are now endeavoring to make ETUDE subscribers, invite them to begin with the splendid October issue. In addition to remarkable articles by Mrs. H. H. A. Beach, Mark Hambourg and others, there will be the first installment of the new Castle novel, a feature of especial interest, and a master lesson on the Mendelssohn "Scherzo" by Edwin Hughes of Munich, truly a banner issue.

### THEODORE PRESSER COMPANY, PHILADELPHIA, PA. IMPORTANT RECENT PUBLICATIONS

#### CHILD'S OWN BOOK OF GREAT MUSICIANS

A series of Six Biographies for Children by Thos. Tapper Bach, Mozart, Schubert, Mendelssohn, Schumann, Handel Price, 15 cents each

Price, IS cents each
Thee dive the stories of the lives of the
great composers in very simple inacurage,
and instead of having the illustrations
printed in the book, sheets are supplied to
be cut and particle to the control of the cut and particle of the
cut and particle of the control of the cut and particle of the
cut and particle of the control of the cut and particle of the
cut and the cut and cut and cut and cut and cut and cut and
cut and cut and cut and cut and cut and cut and
cut and cut and cut and cut and cut and cut and
cut and cut and cut and cut and cut and
cut and cut and cut and cut and cut and
cut and cut and cut and cut and
cut and cut and cut and cut and cut and
cut and cut and cut and cut and
cut and cut and cut and cut and
cut and cut and cut and cut and
cut and cut and cut and cut and
cut and cut and cut and cut and
cut and cut and cut and cut and
cut and cut and cut and cut and
cut and cut and cut and cut and
cut and cut and cut and cut and
cut and cut and cut and cut and
cut and cut and cut and cut and
cut and cut and cut and cut and cut and
cut and cut and cut and cut and
cut and cut and cut and cut and cut and
cut and cut and cut and cut and cut and
cut and cut and cut and cut and
cut and cut and cut and cut and cut and
cut and cut and cut and cut and cut and
cut and cut and cut and cut and cut and
cut and cut and cut and cut and cut and
cut and cut and cut and cut and cut and
cut and cut and cut and cut and cut and
cut and cut and cut and cut and cut and
cut and cut and cut and cut and cut and
cut and cut and cut and cut and cut and
cut and cut and cut and cut and cut and
cut and cut and cut and cut and cut and
cut and cut and cut and cut and cut and cut and
cut and cut and cut and cut and cut and cut and
cut and cut and cut and cut and cut and cut and
cut and cut a

#### GLEE SINGERS' COLLECTION FOR MIXED VOICES Price, 50 cents

A compliction of glees and choruses by
the book is similar in size and scope to
the book is similar in size and scope to
our very ancestant search collections are
they, it is a compliction of exceptionally
the size of the

### THE MERMAID

### AN OPERETTA

AN OPERETTA

By C.E. IE MISSENA Price, \$1.00

A brilliant operatic setting, suitable for roung people, of the old Greena myth as roung people, of the old Greena myth as roung people, of the old green people, and the people of the old green people old green peop

### WELL-KNOWN PIANO SOLOS AND HOW TO PLAY THEM By C. W. WILKINSON Price, \$1.50 | Words by R. BRONNER Music by H.W. PETRIE Words by R. BRONNER Music by H.W. PETRIE Price, \$50 counts Price, \$5

By C. W. WILKINSON Price, 3 Lisu
In this valuable work many of the standand testification and testification and testification and testification and testification and the esthetic standpoints. These are
in the price of the standpoints. These are
in the price of the standpoints. These are
in the price of the standpoints of the standpoint of the sta

## SUTOR'S NOTE SPELLING

#### ANTHEM TREASURY A collection for General Worship Single Copy, 25 cents, prepaid

Si.80 per dozen, not prepaid
The newest and one of the very heet of
our bigbly successful series of anthem coicontrol of the property of the control of the control
our bigbly successful series of anthem coiman of the control of the control of the control
our series of the control of the control
or quarter or chorus choirs. Some of the
best modern writers are represented, includcott, raity Sixt, C. C. Roberton, D. S.
Camp, J. S. Roberto, G. N. Rockwell, R. N.
Canton, J. S. Roberto, G. N. Rockwell, R. N.
Order of the control of the control of the control
of cheerdu and micololous character, with a
goodly proportion of praise and the control
of property of the control of the control of the control
of the control of the control of the control
of the control of the control of the control
of the control of the control of the control
of the control of the control of the control
of the control of the control of the control
of the control of the control of the control of the control
of the control o \$1.80 per dozen, not prepaid

### THE MEN'S CLUB COLLECTION Four-Hand Pieces for the Pianoforte GLEES AND PART SONGS Compiled and Edited by C. C. ROBINSON Price, 50 cents

# STANDARD STUDENT'S

## Price, \$1.00 Studies, Exercises, and Preludes for the Pianoforte in all the Major and Minor Keys

By C. KÖLLING

### THE GREATEST LOVE

Weed by R. RRONNER Music by H. W. PETRE,
A fine new church cantatt suitable for
A fine new church cantatt suitable for
Level of the control o

#### ARTISTIC VOCAL ALBUM Price, \$1.00

Price, \$1.00

A spiendle olicetton of somes by modern writers, somes which should be found in the writers, some switch should be found in the chefly of intermediate difficulty and all are suited for rectria purposes. Among the one suited for rectria purposes. Among the one suited for rectria purposes. Among the one suited for rectria purposes. Among the writer of the chefly and the chefly among the first purpose the found in the proposed of the chefly among the first purpose the fir

#### YOU AND I

By GEO. L. SPAULDING Price, 50 cents By JOSEPH H. MOORE Price 25 cents By GEO. I. SPAULDING Price, 30 cents
This is a novel collection of easy four hand pieces. Some life of easy four hand pieces. Some life of easy four hand pieces. Some life of easy to the easy to eas

### OLD FAVORITES Album of Pieces for the Pianoforte

Cantata for Women's Voices

By FANNIE SNOW KNOWLTON Price, 50 cents

A splendid program number for partial program number for partial program number for price for the partial program number for partial program

### TOY SHOP SKETCHES Tuneful Melodies for Little Folk for the Pianoforte

Price, 75 cents By J. H. ROGERS By C. KÖLLING Price, 75 cents | By J. H. ROGERS Price, 75 cents | Constitution of the most valuable study hooks that has been published in a long time class that has been published in a long time class that have been published in a long time class that have been preceded by an appropriate preparatory describes containing times of the containing times to the containing tin the containing times to the containing times to the containing Price, 75 cents

LITTLE FOLKS' SONG BOOK By J. R. GILLETTE Price, 50 cents BOOK
A Writing Book for Learning the
Notes
By WM. H. MEDILINGER
By Thee, 50 econ
This works is unusual in that while not
expected the properties of the state of

#### STANDARD DUET PLAYERS ALBUM

Price, 50 cents Price, 50 cents
an excellent all-round collection of fourhand pieces lying chiefy in the third gradprinted from the special ingree pairs. It is
about the best tot of four-hand pieces ever
consult for rectal use, practice in sightreading of for recreation. All the pieces
are offered to the price of the special collection of the c

#### THE BEGINNER'S HARMONY WRITING BOOK

By JUNCET II. MUVILENCE are as a control of the con

### IN THE GREENWOOD Characteristic Pieces in Lighter Vein for the Pianoforte, Four Hands

By MATHILDE BILBRO Price, 50 cents

### Miniatures for the Pianoforte

By FRANCES TERRY

A set of five teaching piece bying in the first grade, such pleces as may be used for the very first instruction after the student than the student of the pieces and the student of the pieces and the student of th By FRANCES TERRY Price, 50 cents

### ORGAN MELODIES

Gems from Classic and Modern Composers compiled and arranged for the Pipe Organ By C. W. LANDON Price, \$1.00

By C. W. LANDON

A verticable mine of good things for the busy practical organist. Not a dry or greatest methods ever written arranged as presudes, posttudes and offertories. All are player and adapted for two manual organis. All of the transcriptions are new and mnde especially for this book.

### MAIL ORDER SUPPLY HOUSE FOR ALL MUSIC AND MUSIC BOOKS

Any of our stock or publications sent on inspection for teaching purposes. Catalogues and guides for every classification in music sent upon request.

THEO. PRESSER CO., 1712 CHESTNUT STREET, PHILADELPHIA, PA.

Please mention THE ETUDE when addressing our advertisers.

